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Edited by
Ramesh Jung Thapa

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– by Sylvain Levi *1*

राजकुमारी जयसुन्दरीको निवास जयपल्लिकाग्राम

—शङ्करमान राजवंशी

राजकुमारी जयसुन्दरी राजा वसन्तदेवकी बहिनी हुन् । राजा वसन्तदेवले आफ्नी बहिनीलाई बसोबास गर्न एउटा गाउँ दिएका थिए । त्यो गाउँको नाउँ हो जयपल्लिकाग्राम । यो नाउँ राजा वसन्तदेवले राखेको लिच्छवि संवत् ४२८ (शक ४०७, वि०सं० ५४२) मार्गको थानकोट आदिनारायण स्थानमा रहेको अभिलेखमा उल्लेख छ । सार्थ त्यस अभिलेखमा उक्त जयपल्लिकाग्रामको चारकिल्ला खोलिएको छ र त्यस गाउँका अठार्ह जातका मानिसलाई राजकुमारी जयसुन्दरीले अह्राए बमोजिम काम गरी जयसुन्दरीकै हेरविचारमा आनन्दपूर्वक बस्नू भनी राजा वसन्तदेवले हुकूम दिइएको छ । जस्तै—"ॐ स्वस्ति मानगृहा (त्परमदैवत बप्प) भट्टारक महाराज श्रीपादा (नुध्यातः श्रुतनयद) या दान दाक्षिण्यपुण्यप्र (तापविकसितसित) कीर्तिर्भट्टारकमहाराज श्री (वसन्तदेवः कु। शली जयपल्लिकाग्रामे नि (वासोपग) तान ब्राह्मणपुरस्सरान् व्रह्मु शुल्ह्मु तेपुल .....प्रधानान्ग्रामकुटुम्बिनः स ष्टादश प्रकृतीन् कु (शलम्पृ) ष्ट्व समाज्ञापयति

विदितं वोस्तु यथा मया युष्मत्यै प्रियमगिन्यै जयसुन्दर्य्यै स्वसन्तानानुक्रमेण सुस्थितकोट्ट (म) र्य्यादः अचाटभट प्रवेश्योयं ग्रामोति सृष्टो

स्य (ग्रामस्य) सीमा शीताटी गुल्मकस्य पश्चाद् या नदी ततः पर्व्व (तप) श्चिमे यावत् पर्व्वतचूडिका दक्षिणतोपि तत एव नद्या.....त्य पश्चिमेन .....पजु य.वद्धस्तिमार्गं सम्प्राप्तेति (त) तापि च हस्तिमार्ग..... (प) श्चिमतो यावत्पर्व्वतचूडिका पश्चिमतः पर्व्वताग्रस्य..... तिप्रागापः स्यन्दन्ते पश्चिमोत्तरतोपि शिवकदेवकुलस्य दक्षिणतः पानीयमार्गावधिः उत्तरेणापि येच्चोग्रामस्य दक्षिणतः यावन्महापथः प्रागुत्तरेणापि नवग्रामस्य दक्षिणतो मार्ग्गएवावधिर्य्यावत्पूर्व्वेण नदीम्प्रविष्टा इति

तदेतस्मिन्ग्रामे ये प्रविष्टाः प्रविविक्षवश्च ब्राह्मणप्रधानाः साष्टादश प्रकृतयस्तेषामत्र प्रतिवसतान्न केनचिदस्मत्पादोपजीविना स्वल्पाप्यावाधा कर्तव्या यश्चेमामाज्ञामुल्लंघ्यान्यथाकुर्य्यात्कारयेद्वा तस्याहं दृढन्नमर्षयिष्यामि

तदेवं विदित्वात्र भवद्भिर्न्निर्वृतविश्वस्तैरकुतोभयैः स्वकर्म्मावस्थाषिभिः परस्परेणाश्वासयद्भिश्च समुचित भाग भोगकर पिण्डक दानादिभिरुपकुर्व्वद्भिरनया प्रतिपाल्यमानै राज्ञा श्रवणविधेयैः सुखं प्रतिवस्तव्यमिति समाज्ञापना"

[कल्याण होस् । मानगृह (दरबार)बाट परमदैवत (ठूला देवता स्वरूप भएका) भट्टारक (गद्दीनशीन)

महाराज श्री बुबाको पाउको अनुग्रह प.एका (आफ्ना) पढाइ नीति दया दान चतुर्‍याइँ पुण्य र प्रभावद्वारा सफा कीर्ति फैलिएका गाथमा आराम रहेका भट्टारक महाराज श्री वसन्तदेवबाट जयपल्लिकाग्राममा बस्ने ब्राह्मण लगायत..... ब्रह्मु शुल्ह्मु तेपुल.....मुखिया लगायत गाउँका अठार्ह जातका गृहस्थीहरूलाई कुशल मङ्गल सोधेर आज्ञा भएको छ ।

हामीबाट प्यारी बहिनी नानी जयसुन्दरीलाई सन्तान दरसन्तानले भोग गर्न पाउने गरी कोट्ट (किल्ला) सम्बधी स्थिति बन्धेजले युक्त पारी चाटभटले पस्न नपाउने गरी यो गाउँ दिइएको छ । यो कुरा तिमीहरूलाई थाहा होस् ।

यस ग्रामको सीमा यस प्रकारको छ शीताटी गुल्म(चौकी) को पश्चिमपट्टि जुन खोला छ त्यसदेखि पहाडको पश्चिमतिर पहाडको चुचुरोसम्म, दक्षिणतिर पनि त्यही खोलाको ...पश्चिम लागी.....हस्तिमार्ग (हात्ती हिंड्ने बाटो) सम्म, त्यसदेखि पनि हस्तिमार्गको..... पश्चिमतिर पहाडको चुचुरोसम्म, पश्चिमतिर पहाडको चुचुरोको ..पूर्वतिरको पानीको झरनासम्म पश्चिम—उत्तरतिर पनि शिवक देवकुल(मन्दिर)को दक्षिणतिर पानीका धारासम्म, उत्तरतिर थेच्चाग्रामको दक्षिणतिरको ठूलो सडकसम्म, पूर्व—उत्तरतिर नवग्रामको दक्षिणतिरको बाटोसम्म, पूर्वतिर खोलासम्म ।

तसर्थ यो गाउँमा (अहिले) बसेका र पछि बस्न आउने ब्राह्मण लगायत अठार्ह जातका जुन दुनियाँ छन् तिनीहरूलाई हाम्रो तर्फबाट जीविका चलाउने (सरकारी कर्मचारी) कसैले पनि अलिकता पनि दुःख नदिनू । जसले यो आज्ञा नटेरेर अन्यथा गर्ला वा गराउला त्यसलाई हामी बिलकुल सहने छैनौं ।

यो कुरा थाहा पाई तिमीहरूले विश्वास मानी निर्धक्क भई आफ्नो आफ्नो काममा लागी परस्परमा मिली, सात्विक बमोजिम भागभोग कर पिएडक तिनीलाई बुझाई तिनोले लाए अह्राएको काम गरी तिनीहरूले हेरचाह गरिएका छँदा सुखसंग बस्नू ।

(लिच्छविकालका अभिलेख ९१—९३ पृष्ठ)

उक्त थानकोटको अभिलेखमा उल्लिखित जयपल्लिकाग्रामको चारकिल्लामा शीताटि गुल्मको उल्लेख छ । बलम्बु चौकीटारको गणदेव भौमगुप्तको अभिलेखमा बलम्बुको द्वितीय शिवदेवको अभिलेखमा पनि शीताटिको उल्लेख आएको छ । त्यसकारण शीताटि गुल्म थानकोट बलम्बु भेगमा पर्छ भन्ने थाहा हुन्छ । गुल्म भनेको चौकी हो । बलम्बुमा चौकीटार भन्ने ठाउँ अद्यापि छ । यसले शीताटि गुल्मलाई पुष्टि गर्दछ । शीताटि गुल्मको पश्चिमतिरबाट बगेको नदीको उल्लेख छ । त्यो नदीले अहिलेको बलखु खोलालाई पुष्टि गर्दछ । त्यस नदीदेखि पश्चिमपट्टिको पहाडको टाकुराको उल्लेख छ । त्यस टाकुराले दहचोक डाँडाको टाकुरालाई पुष्टि गर्दछ । त्यस नदीको घुम्तिदेखि पश्चिमपट्टि हस्तिमार्गको उल्लेख छ । त्यस हस्तिमार्गले किसीपिडीलाई पुष्टि गर्दछ । किसी भनेर नेवारी भाषामा हात्तीलाई भनदछन् । उस वखत त्यहाँ हात्ती हिंड्ने बाटो थियो भन्ने थाहा हुन्छ । त्यस हस्तिमार्गदेखि पश्चिमपट्टिको पहाडको टाकुराको उल्लेख छ। त्यस टाकुराले लामीडाँडाको टाकुरालाई पुष्टि गर्दछ ।

जयपल्लिकाग्रामको पश्चिमोत्तरसीमामा शिवमन्दिरको उल्लेख छ । त्यस शिवमन्दिरले आदेश्वर शिवमन्दिरलाई पुष्टि गर्दछ । उत्तरी सीमा थेच्चोग्रामको उल्लेख छ । त्यसले थाप्ले डाँडाको गाउँलाई पुष्टि गर्दछ । त्यस गाउँको दक्षिण ठूलो बाटोको उल्लेख छ । त्यसले भीमढुङ्गा भञ्ज्याङको बाटोलाई पुष्टि गर्दछ ।

नवग्रामको दक्षिणपट्टिको बाटो, जुन बाटो पूर्वी नदीमा मिलेको छ भनी उल्लेख छ-नवग्रामले नगाउँलाई पुष्टि गर्दछ । जुन नगाउँ कीर्तिपुरको दक्षिण पांगाको उत्तर पर्दछ । त्यो अहिले पनि नगाउँ नै

भनिन्छ । नगाउँको दक्षिणपट्टिको बाटो पूर्वी नदीमा मिलेको छ भन्नाले बागमतीको तीरै तीरबाट आएको बाटोलाई पुष्टि गर्छ ।

सीतापाइलाको अभिलेखमा जयसुन्दरीले बनाएको धाराको मरमत गर्न वसन्तदेवले व्यवस्था गरिदिएको कुरा छ । त्यसमा हाराँगु डाँडाको उल्लेख छ जुन उत्तरी चारकिल्ला सीमामा पर्छ । पश्चिमी सीमामा राजक्षेत्रको उल्लेख छ । जस्तै—

"महाराज श्रीवसन्तदेवः कुशली··· यथाप्रधानङ्ग्रामकुटुम्बिनः (कुशलमभि) धाय समाज्ञापयति·····युष्मदीयग्रामः पूर्वेण तो·····तशिखरात् दक्षिणपश्चिम देश·····मार्गात् पश्चिमेन राजभूमे·····र मुत्तरेणापि हारागुङ शिखर·····(आयुष्म) त्या प्रियभगिन्या·····जयसुन्दर्या····· परमदैव(त)··· वप्पभ(ट्टारक पादा)नामात्मनश्च श्रे(यसे)·····पश्चि(म)·····(प्रणा) ल्याःखगडफुट्ट····· प्रतिसंस्कार दुलुसिड···पञ्च···दत्ता"

[गाथमा आराम भएका महाराज श्रीवसन्तदेवबाट गाउँका वासिन्दाहरूलाई यथोचित कुशल मङ्गल सोधेर आज्ञा भएको छ···· तिमीहरूको गाउँ·····पूर्वतिर····· डाँडोबाट·····दक्षिणपश्चिमतिर··· बाटोदेखि पश्चिमपट्टि राजक्षेत्रदेखि·····उत्तरतिर हाराँगु डाँडो···पहिले नै···प्यारी बहिनी नानी जयसुन्दरीले ठूला देवता स्वरूप भएका भट्टारक श्रीबुबाको र आफनो कल्याणको लागि पश्चिम ·····धाराको टूटफूट भएको मरम्मत गर्नाका लागि··· दुलुसिड····· पाँच·····दिइयो]

(लिच्छविकालका अभिलेख १३२—३३ पृष्ठ)

यहाँ उल्लिखित हाराँगु डाँडाले हलचोक डाँडालाई पुष्टि गर्छ । कितभने नेवारीमा स्वयंभूको डाँडालाई सिंगु भन्छन् हाराँगुको विकृतरूप हलचो भएको छ । पश्चिमी सीमा राजक्षेत्र हुनाले केवलपुर भेगका गाउँ जयपल्लिकाग्राम क्षित्र पर्दैन भन्ने थाहा हुन्छ । यसरी जयपल्लिकाग्रामको घेरा निकै ठूलो थियो भन्ने बुझिन्छ । त्यस जयपल्लिका ग्राममा ब्राह्मण लगायत ब्रह्मु शुल्ह्मु तेपुल आदि अठाह्र जातका मानिसको वसोवास थियो भन्ने कुरा थानकोटको अभिलेखबाट स्पष्ट थाहा भएको छ ।

लिच्छविभन्दा पहिले यस उपत्यकामा किरातहरूले धेरैकाल राज्य गरेका थिए भन्ने कुरा वंशावलीमा उल्लेख छ । पटुक भन्ने किरात राजाको कोट किल्ला पाटनमा थियो भन्ने अनुश्रुति छ । पाटनमा पटुको दों भन्ने ठाउँ अद्यापि छ । त्यस पटुकोदोंले पटुक राजाको कोटकिल्लालाई पुष्टि गर्छ । हनूमानढोकाको लिच्छविकालको अभिलेखमा 'किरातवर्षभर' भन्ने उल्लेख छ । बूढानीलकण्ठ विष्णुपादुकाफेदीको लिच्छविकालको अभिलेखमा 'केटुम्बाट' शब्दको उल्लेख छ । केटुम्बाट शब्द किराती शब्द हो भन्ने कुरा धनवज्रजोले किरात भाषा विशेषज्ञलाई जँचाई प्रमाणित गर्नुभएको छ । किरातलाई लिच्छविले हराई पूर्वतिर लखेटे तापनि केही किराती जनता उपत्यका मै बसेका थिए भन्ने उपर्युक्त प्रमाणबाट थाहा हुन्छ ।

लिच्छवि अभिलेखमा प्रयोग भएका ठाउँ गाउँको शब्द नेवारी बोलीमा मिल्छ जुन बोलीको विकृतरूपमा अद्यापि नेवारहरू बोल्छन् । त्यस शब्दमा किराती बोली पनि मिसिएको हुन सक्छ । जस्तै—

खोपृङ्को खोप । खैनष्पुको खम्पु । लेम्बटीको लेले । सङ्गाको सांगा । निलीशालाको नक्साल । कुर्पासीको खोपासी । नवग्रामको नगां । बुगायुको बुंग । ह्मस्पृङ्को ह्मेपी । पागुमको पांगा । तेङखुको टेकु । लञ्जग्वलको लगन इत्यादि ।

यहाँ ग्रामको गां, शालाको साल बनेको देखिंदा नेवारी लवजमा संस्कृत बोली पनि मिसिएको स्पष्ट छ । कतिपय नेवारी पारिभाषिक शब्दलाई संस्कृत शब्दमा परिणत गरेको पाइन्छ । जस्तै कुनै टोलमा बस्ने मानिसलाई बताउन टोलकाधिवासी भनी संस्कृत शब्द बनेको

हुन्छ । जयपल्लिका ग्रामको अर्थ संस्कृतबाट विचार गर्दा संस्कृतमा पल्ली शब्दको अर्थ सानो गाउँ झुपडी घर स्थानलाई कहने र पल्लिका शब्दको अर्थ वसोवास गर्ने ठाउँलाई कहने संस्कृतकोशबाट थाहा हुन्छ । यसबाट जय-सुन्दरी बसेको गाउँ जयपल्लिकाग्रामको सानो गाउँको वसोवास भन्ने हुन्छ ।

जयपल्लिकाग्रामको अर्थ नेवारीबाट विचार गर्दा नेवारीमा पल्ली शब्दको अर्थ छानालाई कहने हुनाले भक्तपुरको ग्यातपल्ली देवलको अर्थ पाँचतले छाना भएको मन्दिर भन्ने हुन्छ । पल्लिको अर्थ अर्को थरीबाट विचार गर्दा पत्तमा मिल्नु भन्ने हुन्छ । पल्लिकाको अर्थ पत्तमा मिलाइएको भन्ने हुन्छ । पत्तमा मिलाउनुलाई पँलिकेगु भन्दछन् । पल्लिकाको अर्को अर्थ छत्रछाँयामा रहेको भन्ने पनि हुन्छ ।

थानकोटको उक्त अभिलेखमा उल्लिखित स्थानीय अठाह्रै जातका मानिसहरूलाई जयसुन्दरीको आज्ञा मान्नू भनी वसन्तदेवले हुकूम दिएका छन् । यसबाट ती अठाह्रै जातका मानिसहरू जयसुन्दरीको पत्तमा मिलाइएका भन्ने स्पष्ट छ । त्यसकारण जयपल्लिकाग्राम भनेको अर्थ जय-सुन्दरीको पत्तमा मिलाइएको गाउँ भन्ने उपपत्ति नेवारी लवजबाट स्पष्ट हुन्छ । यस अनुसार जयपल्लिकाग्रामले ठूलो वस्ती भएको गाउँ भन्ने पुष्टि हुन्छ ।

मध्यकालीन अभिलेख

(गताङ्कको बाँकी)

—हरिराम जोशी

अभिलेख नं. ७७

[ॐ स्व]स्ति श्रीमन्नेपालिक श्रेयोऽस्तु ॥ सम्वत् ५५८ माघशुक्लः

षष्टम्यां.....॥ अशुनि पर भरणिनक्षत्रे । शुक्लजोगे ।

शुक्रवास..... जगतवर्द्धन भसन । श्रीउल्हासवर्द्धनजुस

.....तस । व्रत प्रतिष्ठायाङ्ग जुरों ॥ शुभ ॥

[प्राप्तिस्थान—ल.पु. मूछें आगमको चोकमा प्रतिष्ठापित गणेश मूर्तिको पादपीठ लेख

मिति—संवत् ५५८ माघशुक्लः षष्टम्यां.....अशुनि पर भरणि नक्षत्रे शुक्लजोगे शुक्लवासर

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—(१) जगतवर्द्धन (२) श्री उल्हासवर्द्धन

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—+

शिलापत्र राख्नेको नाम—(१) जगतवर्द्धन (२) उल्हासवर्द्धन

महानात्माहरूको समेत देवताहरूको नाम—+

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—हेमराज शाक्य, मेदिएवल नेपाल, १९७०, पृ. ७८

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—जगतवर्द्धन र श्री उल्हासवर्द्धनले षष्ठमी व्रतको अवसरमा गणेश मूर्ति प्रतिष्ठापन गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखको प्रारम्भमा नेपालवासीहरूको कल्याणको कामना गरिएको छ । जुन यस अभिलेखको विशेषता छ । उत्तरप्राचीनकालीन संवत् ४३४ को टिस्टुङ्गको अभिलेखमा **स्वस्ति नैपालेभ्यः** भनी उत्कीर्ण गरी तत्का-

लीन नेपालको राष्ट्रिय भावनालाई प्रदर्शित गरे जस्तै प्रस्तुत अभिलेखमा पनि नेपालवासीहरूमा नेपालीत्वको भावना जागृत गराउने ॐ **स्वति श्रीमन्नेपालिक श्रेयोऽस्तु** भनी उत्कीर्ण गरेर मध्यकालीन नेपालको राष्ट्रियताहरू दर्शाएको स्पष्ट छ. ।]

अभिलेख नं. ७८

ॐ नमः पशुपतये ॥ सूर्येन्दुवन्हित्रय लोचनाय नागेन्द्र कर्णावृतकुण्डलाय । वामाङ्ग गौरीसह संगताय,

श्रीकण्टकण्ठाय नमः शिवाय ॥ दिवंगताया प्रतिमाजनन्या जाम्बुनदा

हाकृति निर्भितांगा : सपुण्यपुण्येन सकृत्रिमेण व्रतत्वमोक्ष व शिवत्वभूयात् ॥ सौवर्णप्रतिविम्बकान्तिगवर्ण

संसारहेतमा कृति तत्संस्थाप्य कृतामिमां पशुपतेः प्रासादगर्भालये । या—

वद्वासुकीनागक्षेत्र कथितस्ताङ्कता वाग्मती शम्भूमासहशी यथा भवनु तां शैवे तथा लीयतां ॥ नेपाल भूखण्ड

पवित्रयन्तौ श्रीयक्षमल्लौ । सह जीवमल्लौ । मातुः समुदेश कृतार्थहेतो स्वछ्दयोस्व—

र्गपुरं नयन्तु ॥ पक्षत्रये ब्राह्मण सत्समीपे संकल्पयन्त बहुधाप्रदानं । मातुः समुदेशित तत्प्रदानाद्ब्रह्मत्व

मोक्षत्व शिवत्व भूयात् ॥ हानेन पुण्येन अनेन भूयात् समृद्धिमारोग्य सपुत्रपौत्रः । यु—

गान्त कल्पान्तगतावधिस्थे श्रीराज्यलक्ष्मी भवनुह्यखण्डं ॥ नादेस्कन्दमुखे ह्यनंगविशिखे (= ५६०)

नेपालसंवत्सरे मासादौशितसप्तमी वरुणाभे योगे शनौ गीष्पतौ । हाहाकारदृतं जनस्य निखि—

लं संत्यक्त लक्ष्म्यास्पदं तत्कैलाशपुरं जगाम दिवसे संसारदेवीतिसा ॥ ॥ संसारदेवी ठकुरिणीस

प्रतिमा गौरीसके दिनप्रति अखण्डयाङ्न जोगारपेभोजा केकुन्हुछिनथुयाजा

अमसछता, क्यंस्वता, चिचेकन, थ्वत्येन, त्यवत्वाके हांने, थ्व भोजाः गौरीसके न्हवताव संसारदेवी

ठकुरिणीसतं न्हिथंङ दुखि देशांतरी सद्वाथो ओविये, यिनकोया, मेसधरिपाटछि १

फलके कुन्हुछि १ थ्वनिसराव गौरीसके न्हवताव संसारदेवीठकुरिणीसतं, न्हिथंङाव, हिर्पिलावः उपालनविये

यिनकोयातं मेतं चिकन अष्टाछि १ गौरीस्तकेवो पशुपतिसकेवो

संसारदेवी ठकुरिणीसतं न्हिथंङाव न्हियावमेतां वियाव छोयके ॥ ठिंसलापुनिसिकोन्हु इन्यमंढे त्यव्रछिकेन—

द्वाको छोङावयेने द्वसपुनिसिकोन्हु म्यातमंढे त्यव्रछिकेनद्वाको छोङा

वयेने दिनत्रय संक्रान्तिकोन्हु हामलजा घेर साथर थ्वतेनफंछिकेन द्वाकोयंने । चितलापुनिशिकोन्हु चाकुमंढे

त्यव्रछिकेन द्वाकोयंने । थ सादचवदशकोन्हु ओनंयेलाचताव्रमढेत्य व्रछिकेनद्वाको छोङावयंने ॥ कहुबहुसिठिकोन्हु कहुबहुमंढ त्यव्रछिकेनद्वाको छोङाव्रयंने । गुणिला

पुनिसिकोन्हु द्वरपमंढे टुलिटलाक्य त्यव्रछिकेन द्वाकोयेने । महति नवमि कोन्हु द्वसलावो फलकेवोन फंछिकेन

द्वाकायंके । सुखरात्रिकोन्हु धरिख्यं कस्ति धाज्यं साथर माथ

लडुवा, थ्वतेन नेफाकेन द्वाकोयंने । जुधानपुनिशिकोन्हु सकेवाङा, डुडुजाया फछिकेन द्वाकोयने ।

भोजा निसराव वाहिकन थ्वतेतावुं कोशीपचाटलिस्यंयंने । गौरीसके न्हच

ताम्र संसारदेवीठकुरिणीस न्हिठङान्न डुखीदेशातरी विये । पाशुपतीस स्नानयाको न्हांबु संसारदेवीठकुरिणीसनं

न्हिठंङन न्हिस्वंपोलधारे गाडढाहरये । दंसं वछली

कोन्हु दंसवंसवुं क्वाक्वनसेले धुनङान्न गौरीद्वंनो पाशुपतिद्वंनो पंचामृतन स्नानयाये धरि हुद्व वेरकस्तिन

दम्मछि १ साखरदम्मछि १ स्वानङ्याङहाये दम्म—

छि १ दक्षिण्य गौरीसनु पाशुपतिसतंन दम्मछि १ दक्षिणा पूजावारीयातंदम्मछि १ न्हसहामनं लिंपिटङ्याङान्न

गावोपाटा वोहेले श्वतेधुनङान्न पूजारी द्वाकोवुं भंठिरि

द्वाको वुं व्यष्टद्वाकोवुं गुठिद्वाकोवुं मुङन भोजयाये । धरिफलके लान्नजिम छदाम ११ हाने थ्वसमस्तावसपेयातां आय

डुंतंतया । मागलकोन्नयागंम्ववापंङ्य

पं ५० धारे प्यंडकाये ननिस्तलया बढंदाम शिवकापि वुरोन्न १६ म्वाढमान्हको वुरोन्न ६ वंधवु वुरेन्न ११ वंटावुवुरोन्न ६ म्वाट

गाह्न वुरोन्न १२ पेकवहारको वुरोन्न ६ म्वढगादगश्वते आयस लोभामोहोन आसरपोद्वाक्यले आयनशाक्वथ्य चोस्यंतकोतावुं गुठि

मम निस्तरपक्वयले श्रीश्रीश्रीपशुपतिसनिग्रह लाक्वजुरों दिवंगत मामोदेवी स उदेशन श्रीश्रीजयजक्षमल्लदेवप्रभुठाकुरसन श्रीश्रीजय जीवमल्लप्रभु

ठाकुरसन उभयस्यं दुंताजुरो अन्नदान आदिन थ्वनेतादानयाफलन माम संसारदेवी ठकुरिणीद्वं शिवलोक विष्णुलोक संप्राप्तोभवतु भोजायेनेभोपा

रछि १ मेत थंङ्येने कंसवाडल पाटछि १ निसरावयेने संभोचापाटछि १ कंससोपारिद्वाक्रछि १ थ्वते गुठियंकि च्वंग्व ॥ शुभमस्तु

सर्व्वजगतां ॥ ॥ गाडनालरपेयातंदि बुरोव १२ म्वातगास लावड हयि आदिनं पूजावारी द्वाकोस्तं ॥ ॥

[प्राप्तिस्थान—पशुपतिको ताम्रपत्र

मिति—नांदे स्कन्दमुखे ह्यनंगविशिखे (=५६०) नेपाल संवत्सरे मासादौशितसप्तमी वरुणाभे योगे शनौ गीष्पतौ ।

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
(१) श्री श्री जयजक्षमल्लदेव प्रभु ठाकुर (२) श्री श्री जय जीवमल्ल प्रभु ठाकुर (३) ससारदेवी ठकुरिणी

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—दिवंगत राजमाता संसारदेवी ठकुरिणीको शिवलोक, ब्रह्मलोक प्राप्ति होस्

शिलापत्र राख्नेको नाम—(१) श्री श्री जय जक्षमल्ल देव (१) श्री श्री जय जीवमल्ल

महानात्माहरूको समेत देवताहरूको नाम—
(१) पशुपति (२) सूर्य (३) इन्दु (४) वन्हि (५) गौरी (६) शिव (७) वासुकी नाग (८) वाग्मती (९) शम्भू (१०) शैवे (११) स्कन्द (१२) अनंग

विहार, मन्दिरको नाम—पशुपतेः प्रासाद

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 58-61

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) वासुकी नागक्षेत्र (२) नेपाल भूखण्ड (३) कैलाशपुर (४) शिवलोक (५) विष्णुलोक (६) स्वर्गपुर

संक्षिप्त विवरण—यक्षमल्ल र जीवमल्ल दुवै मिलेर आफ्नी दिवंगत आमाको शिवत्व र मोक्षत्व

प्राप्तिको लागि, आफ्ना छोरा नाती-हरूको पनि समृद्धिको लागि तथा आफ्नो राज्यलक्ष्मी पनि स्थिर होस् भन्ने कामना लिई आफ्नी आमाको सुनको प्रतिमा पशुपतिप्रासाद भित्र प्रतिष्ठापित गरी त्यसको उपलक्ष्यमा ठूलो दानपुण्य गरी व्यवस्था बाँधेको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखको प्रारम्भमा भगवान् शिवको स्तोत्र उत्कीर्ण गरिएको छ । प्रस्तुत अभिलेख-को अध्ययनबाट भगवान् पशुपतिनाथको प्रासाद-भित्र श्री श्री जय यक्षमल्लदेवकी आमा संसारदेवीको सुनको प्रतिमा प्रतिष्ठापित भएको कुरा थाल पाइन्छ ।

अर्को यस अभिलेखबाट पूर्णि, संक्रान्ति आदि विभिन्न पर्वहरूमा कुन-कुन कुरेहरू राखी दान पुण्यहरू गर्नुपर्ने हो सोको जानकारी प्राप्त हुन्छ । ती कुरोहरूको प्रयोग तत् तत् समयमा नेवार समाजमा अद्यापि गरिदै आएको देखिएबाट यस अभिलेखले नेवार समाजको सामाजिक क्रियाकलापको अध्ययनमा पनि महत पुऱ्याएको छ भन्न सकिन्छ ।]

अभिलेख नं. ७९

ॐ नमः शिवाय ॥
गौरीशं चन्द्रमौलिं सकलगुणमयं शंकरं लोकनाथं
त्रैलोक्ये रत्नरूपं सुरनरमुनिभिः पूजितं दैत्यनाथं ।
धर्म्मस्थं नागहारं गणगुरुजनकं मंगलं नीलकण्ठ
देवं श्री व्योमकेशं त्रिनयन विदितं लिङ्गमूर्त्तिन्नमामि ॥

स्वस्ति श्री श्री श्री पशुपतिचरणारविन्दसेवापरायण श्रीमन्मा-नेश्वरी देवी वरलब्ध परंपरानुगत

देवीप्यमान महाराजलक्ष्मीक निखिल नरपति चूडा-मणि रिपुराज स्थलविदारण महाभीष्म—

कण्ठीरूढ विविध विरुदावली समलङ्कृत राजाधिराज पर-मेश्वर परमभट्टारक रघुवंश कमल

वनविकाशनैक भास्कर सकलविद्यानिधान गुणिगणालंकृत श्रीनेपालमण्डले लक्ष्मीनारायणा—

वतार श्रीश्रीजययक्षमल्लदेवस रु .....उदयानदेवी हृदयसरो-वरराजहंसः ॥ ज्योतिमल्लसुतो भाति

.....मान् भूपतिः कृतीः । सूर्यवंशावतंसोयं यक्षमल्लो गुणाश्रयः ॥ संसारदेव्यास्तनयः सुबुद्धिर्व्विवेक

नारायण एष भाति । श्री यक्षमल्लानुज.....वेदोः श्रीजीव-मल्लो नृपरत्नमूर्तिः । तयोर्द्वयोर्व्विजयराज्ये ॥

तत्रैव त्रिभैरवस्थान मनोहर थिमिदेशपूर्व्वदिग्विभागे वंखाशिव भट्टारकस्य प्राशादनवकृतं

यङन आवनचेया । इदल दुंछे नायक जगसीभ सपिथि ना-(यक)स जिवाकरमीस गुणादु भा

भाम थ्व सकल प्रमुखन गातपि सकल संमुचय मेलरपं सोंचे आवन चेयात वल्हेङान टाछे

गु...र भास किंजहियदराम दुवार भास मलय दुवार भास थ्व सकललोक्त संप्रतोकन । ये थाचे

आवन चेया, थमपूर्व्वंन लाक सम देव थापरपा ॥ अतः पर देश भाषा ॥ थ्व देव सके दति

गुणादुवार भासे किंजहिदयराम दुवार भासे, यंद्वलवुं हपा-सिस थववो रोवङा वुक थ्व बुयावरसानन

दिन.....याये भूय देतरवा बुरोव पि ४ थ्वया वरसानं वर्ष वर्ष..... निसीन शिवरात्र च व्रदशन

पंचामृत दयक देव व.....छोयके माल ताम्रलिङ्ग वु थ्वस कीर्त्तिपूजन योय माल थ्व दे...श्रीउदयचंद

भारो मेगु मारो श्वफुकिंजसे निस्तरपंयने माल...यंम्व स पंच महापातकललाक्व । सम्वत् ५(६१)

फाल्गुण शुक्ल पूर्णिमासी सोमवार देवल प्रतिष्ठा दिन ॥ श्व पुण्य कलन जनधनपुत्र पौत्रलक्ष्मी

आयुररोग्यसौ भाग्यमाणिसिद्धिरस्तु ॥ अयं प्रासाद कल्पान्तपर्यंत स्थिरो भूयात् ॥ अभयराजेन रचितं

तत्पुत्रेण लिखितं गुणिराजेन टंक रेखा लिखितं ॥ स्नान कलश दका क कि जयें ॥शुभ॥

[प्राप्तिस्थान—ठिमी महादेव मन्दिरको अभिलेख

मिति—संवत् ५६१ फाल्गुण शुक्ल पूर्णिमासी सोमवार

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) स्वस्ति श्री श्री श्री पशुपतिचरणारविन्द सेवा परायण श्री मन्मानेश्वरी देवी वरलब्ध परंपरानुगत देदीप्यमान महाराज लक्ष्मीक निखिल नरपति चक्र चूडामणि रिपुराज स्थलविदारण महाभीष्मकण्ठीरुह विविध विरुदावली समलङ्कृत राजाधिराज परमेश्वर परमभट्टारक रघुवंश कमल वनविकाशनैक भास्कर सकलविद्यानिधान गुणिगणालंकृत श्री नेपालमण्डलेश्वर लक्ष्मीनारायणावतार श्री श्री जय यक्षमल्लदेव (२) ज्योतिमल्ल (३) श्री जीवमल्ल (४) संसारदेवी (५) जगसीभ सपिथि (६) जिवाकरभीस (७) हिदयराम दुवार भास (८) मलय दुवार भास (९) गुणा दुवार भास (१०) दयाराम दुवार भास (११) श्री उदयचंद भारो (१२) अभयराज (१३) गुणिराज

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—जनधन पुत्र पौत्र लक्ष्मी आयु आरोग्यको कामना

शिलापत्र राख्नेको नाम—(१) जगसीभ सपिथि (२) जिवाकर भीस (३) हिदयराम दुवार भास (४) मलय दुवार भास (५) गुणा दुवार भास (६) दयाराम दुवार भास (७) श्री उदयचंद भारो

महानात्माहरूको समेत देवताहरूको नाम—

(१) शिव (२) गौरीश (३) चन्द्रमौलि (४) शंकर (५) लोकनाथ (६) दैत्यनाथ (७) नीलकण्ठ (८) श्री व्योमकेश (९) श्री श्री श्री पशुपति (१०) श्रीमन्मानेश्वरी (११) लक्ष्मी नारायण (१२) नारायण (१३) वंशाशिवभट्टारक (१४) भास्कर (१५) भैरव

विहार, मन्दिरको नाम—वंशाशिव भट्टारकस्य प्रासाद

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 61–63

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) श्री नेपाल मण्डल (२) त्रिभैरवस्थान (३) थिमि (४) इदल दुं छे

संक्षिप्त विवरण—राजाधिराज परमेश्वर परमभट्टारक सकल विद्यानिधान गुणिगणालंकृत श्री नेपालमण्डलेश्वर लक्ष्मीनारायणावतार श्री श्री

जय यक्षमल्लदेव तथा तिनका भाइ नृपरत्न भूति श्री जीवमल्ल दुबैको विजय-राज्यमा नायक जयसीभ सपिथि, नायक स जिवाकरभीस, गुणा दुवार भास, हिदयराम दुवार भास मलय दुवार भास, दयाराम दुवार भास, श्री श्री उदयचंद भारोहरूले जनधन पुत्र पौत्र लक्ष्मी आयु आरोग्यको कामना गरी त्रिभैरवस्थान मनोहर थिमि देशको पूर्व दिशातिरको वंलाशिवभट्टारकको मन्दिर जीर्णोद्धार गरी प्रतिष्ठापन गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत अभिलेखमा श्री श्री जय यक्षमल्ल तथा श्री जीवमल्लका नाममा प्रयुक्त प्रशस्तिहरूको अध्ययनमा यद्यपि त्यस लेखमा तिनीहरू दुबैको विजयराज्यमा भनी उत्कीर्ण गरिएको भए तापनि प्रशस्तिहरूको आधारमा नेपालको राज्यासनमा श्री श्री यक्षमल्ल नै अवस्थित भएको कुरा निश्चित रूपले जानिई उपर्युक्त समय नेपालमा द्वैध शासन नभएको कुरा विदित हुन्छ। राजाका भाइहरूलाई पनि राजा नै भनिने हुँदा यस लेखमा श्री जीवमल्ललाई नृपरत्न भनी उल्लेख गरिएको हो।

अर्को, थिमिलाई देश भनी यस लेखमा उल्लेख गरिएबाट सो क्षेत्र पहिले ललितपुर, भक्तपुर तथा कान्तिपुर जस्तै एक स्वतन्त्र राज्य भएको कुराको अनुमान हुन्छ।]

अभिलेख नं. ८०

श्रेयोऽस्तु सम्वत् ५६४ भादव मास शुक्ल पक्षे सप्तम्या तिथौ

अनुराद नक्षत्र बुधवासरे दीपिका कृत दिवशे ॥स्वस्ति॥ श्री उत्तरगिरि कपिलासनवकोष्ठवासने श्री श्री गलुकादेवा भट्टारिक परिसंस्थान महास्थानेषु ॥ तत्र सर्व्वजन पूजितस्वेष्ट देवता श्री श्री नारायण॥ समस्त विद्वद जन मनोरञ्जकेन

पट्टतरेण। श्रीमत्सोमवंशानुवजतिलकायमानगरुड नारायन श्रीरिपुमल्लदेवेन सहस्र दीपिका निवातयामि प्रदत्त। पुण्यभावेन

कुशलानि हि मे सदा। राजलक्ष्मी श्वरेश्वर प्रताप सिद्धि सर्व्वदा। सुखिनः सन्तु ते नित्ता पुत्र पौत्रादिसंयुता। श्रीतन्तुविहा—

राधिवासिनजयन्तराजदेवेराजभट्टह शिल्पिकृतं शुभम् ॥

[प्राप्तिस्थान—नुवाकोटको अभिलेख

मिति—संवत् ५६४ भादव मास शुक्ल पक्षे सप्तम्यां तिथौ अनुराद नक्षत्रे बुधवासरे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) श्री मत्सोमवंशानुवजतिलकायमानगरुड नारायन श्री रिपुमल्ल देव (२) जयन्तराज देव

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—राजलक्ष्मी स्थिर हुन्, आपनो प्रताप बढोस् र छोरा, नाती

सकल परिवारको कल्याण कामना गरी सहस्र दीपिका चढाएको उपलक्षमा

विहार, मन्दिरको नाम—श्री रिपुमल्लदेव

महानात्माहरूको समेत देवताहरूको नाम—

(१) श्री श्री गलुकादेवी भट्टारिका (२) गरुड नारायन

विहार, मन्दिरको नाम—श्री सन्तु विहार

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—मोहनप्रसाद खनाल, र जयनाथ पौडेल, अभिलेख माला, २०३२, पृ. १२

शिलापत्रको शिर्षचिन्ह—+

स्थान—श्री उत्तरगिरि कपिलास नवकोष्ठपत्तन

संक्षिप्त विवरण—संवत् ५६४ भाद्र शुक्ल सप्तमी तिथि अनुराधा नक्षत्र बुधवारका दिन श्री उत्तरगिरि स्थित कपिलास नवकोष्ठ पत्तनमा श्री श्री गलुकादेवीभट्टारिका प्रतिष्ठापित महास्थानहरूस्थित श्री गरुडनारायणको मन्दिरमा श्री मत्सोमवंशी राजा श्री रिपुमल्लदेवले राजलक्ष्मी स्थिर हुन्, आफ्नो प्रताप बढोस् र अपना छोरा, नाती सकल परिवारको कल्याण होस् भन्ने कामना लिई सहस्र दीपिका चढाएको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखको अध्ययनबाट उपर्युक्त समय नुवाकोटमा श्री रिपुमल्लदेवको स्वतन्त्र शासन कायम भएको देखिन्छ । यसरी यस लेखको प्राप्तिले श्री जयस्थितिमल्लको अभ्युदयको समय नेपालमा फैलिन लागेको अराजक परिस्थितिबाट फाइदा उठाई नुवाकोटमा श्री रत्न ज्योतिर्देवको नेतृत्त्वमा स्वतन्त्र शासन कायम भएको उपर्युक्त समयसम्म पनि यथावत नै रहेको कुरा स्पष्ट रूपले परिलक्षित हुन्छ । श्री रत्नज्योतिर्देवको स्वतन्त्र शासन संवत् ५१२ मा नुवाकोटमा कायम थियो भन्ने कुरा उक्त संवत्को नामसङ्गीति टिप्पणी नामक ग्रन्थको पुष्पिकाबाट बुझिन आएको छ ।]

अभिलेख नं. ८१

ॐ नमः श्रीसारदायै ॥ या शक्तिः परमेष्ठिनो मधुरिपोः शक्तिस्त्रिसन्ध्यासु च

स्याद्बाला युवतो जरा त्रिगुणगा पद्मासनस्था यथा ॥

सज्जाप्यावलि पुस्तकाभयवरादोभिश्चतुभिर्धृता

प्रसूरयेद्भुवः श्रीसारदा नित्यशः ॥

श्रीयक्षमल्लो भूपोऽस्ति नेपाले तेन पालिते ॥ स्थापिता सारदा देवी

ललितापुर प्राग्दिशि ॥ त्रिभिः प्रधानैः पालैश्च पालितो ललितापुरः ॥

श्रीमान्मणिकुमारोऽत्र भाति सप्तकुटुम्बकैः ॥ संवद्भूधर-षण्मदेशद्वनेऽति

ते च नेपालिके ॥ ज्येष्ठे शुक्ल हुताशनाख्यतिथिके वारे हिमांशोः शुभे ॥

रोचेसन्मृगशीर्षके वरधृतौ योगे वृषस्थे रवौ लोकैर्विंशतिभिः कृतामुख—

वरे श्री सारदा स्थापना ॥ तदारभ्य सरस्वत्याः पादयुग्मशः रोरुहः ॥

प्रणमंति जनाः सर्व्वे विद्या च प्राप्तुकामका ॥ स्वस्तिश्री नेपालिक

संम्वत् ५६७ ज्येष्ठशुक्ल प्रतिपद्यांतिथौ ॥ रोहिणी घटि २३ पर

भृगशिर नक्षत्रे ॥ धृति योगे ॥ सोमवासरे ॥ वृषराशिगते सवितरि ॥

तदेव राशि गते चन्द्रमसि ॥ तद्दिने श्री श्री सरस्वती स्थापना कृता ॥

दानपतिभिर्विंशतिभिर्मूल नायक वुदा तेज तुकु गोराम विसिनी

लुंत शिराम मधनजु पंडु जयत सुव जगता पडु चंदते जा ह्यंतराम जोती जीतराज स्वंधुत्रा भारो मीति स्थापना कृता आचार्य्येण

लंतराजेन प्रतिस्थित्म कर्म्मकारेण जिवा पुण्येन जयते न च कृतेति ॥ अनेन लब्ध पुण्येन लोकाः सन्तु गुणोदयाः। धर्म्मे तिष्ठंन्तु

राजानः काले वर्षन्तु वारिदाः। शुभ सर्व्वदा ॥ ॥

[प्राप्तिस्थान—ललितपुर ससुखेल बालकुमारीस्थानको अभिलेख

मिति—नेपालिक संवत् ५६७ ज्येष्ठ शुक्ल प्रतिपद्यांतिथौ रोहिणी घटि २३ पर मृगशिर नक्षत्रे धृतियोगे सोमवासरे वृषराशिगते सवितरि तदेव राशिगते चन्द्रमसि ॥

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
(१) श्री यक्षमल्ल भूप (२) लुंतराज (३) जीतराज (४) ह्यंतराम जोती

प्रशासनिक पद—पात्र

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—राजाहरू धर्मनिष्ठ औ दुनियाहरू गुणी होउन्

शिलापत्र राख्नेको नाम—(१) जीतराज (२) ह्यंतराम आदि—आदि

महानात्माहरूको समेत देवताहरूको नाम—
(१) सारदा देवी (२) सरस्वती (२) परमेष्टी (ब्रह्मा) (४) मधुरिपु (विष्णु)

विहार, मन्दिरको नाम—+

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 67-68

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) नेपाल (२) ललितापुर

संक्षिप्त विवरण—राजा श्री यक्षमल्लले नेपालमा पालना गरिरहेको औ तीनजना प्रधान पात्रहरूले ललितापुरमा शासन गरिरहेको समय श्री सारदा देवीको मूर्ति प्रतिष्ठापन गरिएको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत अभिलेखमा श्री सारदा देवीको मूर्ति प्रतिष्ठापन गरिएको कुराको वर्णनले श्री श्रीमत् जयानन्द राजाको समय प्रतिष्ठापित सरस्वती मूर्ति उपर्युक्त समय सम्मन् विग्रेको हुँदा तत्समय पुनः श्री सरस्वतीको मूर्ति प्रतिष्ठापन गरिएको कुराको अनुमान हुन्छ।

अर्को, प्रस्तुत अभिलेखमा श्री सरस्वती देवी ब्रह्मा एवं विष्णुकी शक्तिको रूपमा वर्णन गरिएका छन् जुन यहाँ खास विशेषताको रुपमा लिइन्छ।

फेरि, यस लेखबाट पद्मासस्थ श्री सरस्वतीका चतुर्भुजा पुस्तक, अभय, वरद तथा जपमालाले शोभित हुने कुराको पत्तो हुन्छ।]

अभिलेख नं. ८२

ॐ नमो रत्नत्रयाय ॥ स्वस्ति ॥ श्रीमन्नेपालिक सम्वत् ५६७ ज्येष्ठशुक्ल तृतीया प्र चतुर्थ्यायां तिथौ पुनर्व्वसु नक्षत्रे वृद्धियोगे वृहस्पतिवासरे ॥ श्वदिन कुन्हु ॥ श्रीगवर्म्मपिथवहार महाविहारसः काष्ठरचित श्रीमत् श्री श्री वज्रसत्व तथागत भट्टारकस अहोरात्र महाजग्य याङनःकं सचित सुवर्णरचित चन्दमहाभट्टारकसः घंटग्वदृतनसि भृंगारभोः भृगारतहाद्गद्वः ह्हसकन ॥ य तडपवाहारपन पा...प्रपात्वंजुरो राजाधिराज श्री श्री जयजक्षमल्लदेवस्य विजयराजे ॥

महापात्र ...सवद...नसः...क...

लव.....

.....

.....

विहार, मन्दिरको नाम—श्री गवर्म्मपिथ वहार महाविहार

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 68-69

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—राजाधिराज श्री श्री जयजक्षमल्लदेवको विजयराजमा श्री गवर्म्मपियवहार महाविहार स्थित काष्ठ निर्मित श्रीमत् श्री श्री वज्रसत्व तथागत भट्टारकको स्थानमा अहोरात्र महायज्ञ गर्नुको साथै घंट चढाएको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखको अध्ययनबाट मध्यकालीन नेपालमा हिन्दू धर्मको अनुरूप बौद्धहरूमा पनि याज्ञिक कर्मकाण्डको व्यापक प्रचलनतिर स्पष्ट इङ्गित हुन्छ ।

अभिलेख नं. ८३

[प्राप्तिस्थान—ललितपुर मूवहालको अभिलेख

मिति—श्री मन्नेपालिक संवत् ५६७ ज्येष्ठ शुक्ल तृतीया प्र चतुर्थ्यायां तिथौ पुनर्व्वसु नक्षत्रे वृद्धियोगे बृहस्पतिवासरे ।।

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—राजाधिराज श्री श्री जयजक्षमल्लदेव

प्रशासनिक पद—महापात्र

भट्टा—+

शिलापत्र राख्नाको उद्देश्य—+

विहार, मन्दिरको नाम— — +

महानात्माहरूको समेत देवताहरूको नाम—श्रीमत् श्री श्री वज्रसत्व तथागत भट्टारक

.....करुणैः पुनरपि च गदा.....

...नाथः स्वर्गपति...भाग दिव्या नाद...

.....परमगुणमयः श्री प्रदाज्ञामुरारिः ॥१॥

.....नात्पशुपतिस्तत्र तदा भूपेश्वरोऽस्ति ह ॥...

...माधव श्रीश्रीरयरू इह जन्मकृतोत्तम श्रीः । श्रीमान् स्वपत्नजना (नन्द)—

दायक श्रीश्रीयक्षमल्ल इति राजति भूपतिः श्रीः । तस्यात्मजः श्रीजयरायमल्लो मध्यानुजः

श्रीजयरत्नमल्लः । सुराजते श्रीरणमल्लदेवः कनिष्ठपुत्रः कहरीश रुपः । स्वस्ति श्रीमत्

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—छोरा, नाती र लक्ष्मी वृद्धिको कामना लिई गणेशको मूर्ति प्रतिष्ठापन गरेको उपलक्ष्मा

शिलापत्र राख्नेको नाम—भीमदत्त वर्म्म

महानात्माहरूको समेत देवताहरूको नाम—
(१) श्री श्री श्री गणेश्वर
(२) श्रीमन विनायक

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval. Nepal, Part III, PP. 71-72.

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) श्री श्रेंगिरा पुरी (२) श्री नेपाल मण्डल

संक्षिप्त विवरण—नेपाल मण्डल प्रभु श्री श्री जयजक्षमल्ल देवको विजयराज्यमा श्री श्रेंगिरा पुरी स्थानमा भीमदत्त वर्म्म भन्नेले आफनी पत्नी सहित भई श्री श्री श्री गणेश्वर देवको मूर्ति प्रतिष्ठापन गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत पादपीठ लेखको अध्ययनबाट साङ्ग भञ्ज्याङ् इलाका उपर्युक्त समय नगरको रूपमा विकसित भएको कुराको पत्तो हुन्छ।]

अभिलेख नं. ८५

ॐ नमो वसुन्धरायै ॥
विष्णोर्बाहुलताकफोणिशिखरेणोद्धारिता मेदिनी,
गंगाद्या सरिताम्वरैव रुचिरालंकारिता स्थावणी।
नानाद्रव्यमयप्रगुसकरणा संन्यासलग्नाहिती,
त्वां नौमेह वसुन्धरे वरणशालं रक्षतं सर्व्वदा ॥
नेपालभूमण्डलचक्रवर्तिना, उपांगचक्रामलकीर्तिकेतुना।
श्रीयक्षमल्लप्रभुना सुविस्तरं, भक्तापुरीप्रावरणं चकार तत् ॥
ब्रह्मक्षत्रियवैश्यशूद्रकजनैरट्टं नवं निर्म्मितं,
पाषाणं बहुकाष्ठभाररचितं चादाय सर्व्वैर्ज्जनैः।
द्वारे कोटसमन्वितं दिशि दिशि प्राकारतुंगोत्तमं,
कुर्व्वन्ति स्म सखातकीमतिमहाकष्टैश्च वित्तैर्व्ययैः ॥
दुर्ग्गप्राकारभागे ह्यपहरति कदा संस्थितं दिग्विदिक्षु,
पाषाणं काष्ठलोष्ठं तदिह विनिहितं कश्चिदट्टं तदेकम्।
पापीयान् ब्रह्महंता शिशुवधकृतवान् सोपि गोघ्नः पुमान् वै,
एवं संरक्षतव्यं नगरनरवरैर्भूपतेः शासनं हि ॥
तस्मिन्नेपालिकाब्दे त्रिमुनिहरमुखे श्रावणे पूर्णमास्या—
मायुष्मान्योगयुक्ते भृगुसुतदिवसे स्वातिनारायणाख्ये।
प्राकारं द्वारकोटं नगरपरिवृतारम्भकालंकरोति,
श्रीमद्भक्तापुरे श्रीनृपमकुटमणिर्यक्षमल्लो नृपेन्द्रः ॥

शुभ।। श्री श्री जयजक्षमल्लदेव, प्रभु ठाकुरस, विजय-राजस, श्रीखप्वस, खारनो, गडप्राकारनो, लंक्वाठनो, दयका जुरोम्, थ्व गड दयके निमितिन, खप्वंस बसरपो लोकस्यं, अनेक कष्ट नस्यं, वितनवुं, उपेखरपं, दयका गड जुरोम्, ब्रह्म क्षेत्रि वैश्य शूद्र चतुर्व्वर्ण्ण आदिन, एक चित याङन, शिकु, अटकु, चाकु, थम थम बुश्यं शरीर कष्टरपं, दयकं तथा थ्व गड जुरोम्, अवनलि, खारनो, प्राकारनो, लंक्वाठनो, थ्वते थ्व छेंपथिन मयाक्वनवुं, पथिन याङ यनेमाल जुरोम्, श्रीश्री प्रभु ठाकुरस्येनो प्रदिक प्रधाननो, प्रजापाखननो, खप्वंदेशश, बशरपको, समस्तस्यंवुं, झाडनथं, थंथुलं, कोथुलं, थ्व थ्व भुसं चोय क्वाठयात, थम थम खागां ल्हास्यं सोखायेमाल, सोमबिवद्धालें, सोथुप्रति कुडछि धारे के काय, क्वाठ प्वलोड चिचकवह्मं न, सलखिचा

त्तांन जोङ्न सिठिस ग्हा, क्वाठनायकन निदानन, लांक्वाठ प्वलोड, चिरमक्काले सिठिसांति क्वाठनायकयाये काये, जिमने दाम, १२, थव थव दिशन, प्वल ड हिलमालओस, क्वाठनायकनं हिले, गडप्राकारया सेयोये दिन महालक्ष्मी-धर्म्मविसर्ज्जन कोन्हु, ख्वप्वंदेशश बसरपको समस्तस्यवुं, खारडचाङिस सडं, मेस, सा, फा, थ्वतेस्यवुं, न्होयकेमटेय, न्होस्यं स्यंकाले, मोडि दम्मछि धारे स्यंनकवयाके, राजन काय जुरोम्, खार दंग्व स्यंग्व सोस्यं, पाठिगामन यियके, ज्यायाचके प्राकारनो, लंक्वाठनो स्यंकाले थम ङ्डा भुं थम-थमवुं ज्या याचके, थं ल्हायकं तकोस्यं चिता यायमाल जुरोम्।

गड प्राकारनो, लंक्वाठनो आराधरपं यिस्यं स्यंन-कवद्धाकाले ,गोहथ्या, ब्रह्महथ्या, स्त्रीहथ्या आदिन पंचमहा-पातक लाक्व जुरोम्. स्यनकवह्मयाकेवुं राजन कायें द्रम्म गु ९, गडप्राकारयानो लक्वाठयानो, अट, ल्वन्हं, सिका कालं, अटया प्रति, ल्वन्हंग्वउ प्रति, सिट्वाक प्रति दम्म छि १ धारे राजन काये जुरोम्,

श्रेयोस्यु सम्वत् ५७३ श्रावणशुक्लपूर्णमास्यां, श्रवणनक्षत्रे, आयुष्मान्योगे, शुक्रवासरे, श्री श्री जयय्क्षमल्ल-देव प्रभु ठाकुरस्यं प्राकार आदिन गड आरंभ याङा दिवस ॥ शुभम् ॥

[प्राप्तिस्थान—भक्तपुर राजप्रासादको बाहिर भित्तामा टाँसी राखेको ताम्रपत्र

मिति—संवत् ५७३ श्रावणशुक्लपूर्णमास्यां श्रवणनक्षत्रे आयुष्मान्योगे शुक्रवासरे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
नेपाल भूमण्डल चक्रवर्तिना
उपांगचक्रामलकीर्तिकेतुना
श्री यक्षमल्ल

प्रशासनिक पद—क्वाठनायक

अड्डा—+

ताम्रपत्र राख्नाको उद्देश्य—श्री श्री यक्षमल्लदेव प्रभु ठाकुरले पर्खाल आदि गढको निर्माण गरी राखेको अभिलेख

ताम्रपत्र राख्नेको नाम—श्री श्री यक्षमल्ल

महानात्माहरूको समेत देवताहरूको नाम—
(१) वसुन्धरा (२) विष्णु
(३) गंगा

विहार, मन्दिरको नाम—+

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 73-76
इतिहास प्रकाश, अङ्क १, पृ० ५९—६१;
पूर्णिमा, १.२, पृ. २३-२४.

ताम्रपत्रको शिर्षचिन्ह—+

स्थान—(१) नेपाल भूमण्डल (२) भक्तापुरी (३) श्रीख्वप्व

संक्षिप्त विवरण—प्रस्तुत अभिलेखमा श्री श्री जयय्क्षमल्लदेवले भक्तपुरका चारै वर्णका सबै मानिसहरूको सहयोगले सम्पूर्ण भक्तपुर शहरको चारैतिर खाई, ठूला ठूला पर्खाल, ढोका-ढोकामा किल्ला बनाई सो शहरलाई एउटा ठूलो गढको रूपमा परिणत गरेको औ त्यसको रक्षाको लागि भक्तपुरका सारा बासिन्दाहरूले अनिवार्य रूपले कतिपय कर्तव्यहरू पूरा गर्नु पर्ने नियम बनाइएको कुरा वर्णित छ।

कैफियत—श्री श्र जयय्क्षमल्लदेव एक जना ठूला वीर, पराक्रमी तथा विजेता राजा थिए। तिनले नेपाल राज्यलाई आफ्नो पराक्रमले पूर्व बंगालदेखि पश्चिम गोरखा औ उत्तर सातदिनसम्मको बाटोदेखि दक्षिण गयासम्मको सुविशाल राज्यमा परिणत गरेका थिए। तिनको यस स्तुत्य कार्यको वर्णन तिनका सन्तान महाराजाधिराज श्री श्री मज्जगज्ज्यो-

तिर्मल्ल विरचित नरपतिजयचर्या स्वरोदय दीपिका ग्रन्थमा यसरी गरिएको छ—

"आसीद् विश्वविशोभिनिर्म्मलयशोराशौ रघोरन्वये
विख्यातो जयत्चल्लनृपतिर्दातावदाताशयः ।
यो राज्यं मिथिलां विजित्य मगधं गत्वा गयां पौरुषाद्
यो नेपालमकरटकं व्यरचयज्जित्वा नृपान् पार्व्वतान् ॥
प्राच्यां यो वङ्गदेश तदनु सुरनदीं दक्षिणे दिग्विभागे
विख्यातः पश्चिमायां प्रवितसदसिना गोरखापालपानः ।
भूमिं सप्ताहगम्यामपि धनददिशो योऽवधीकृत्य भुक्त्वा
रेमे दोर्दण्डशौण्डः प्रखरतरलसत्काण्डकोदण्डपाणिः ॥"

—नरपतिजयचर्य्यास्वरोदय दीपिका, शाके १५३६

तिनले खडा गरेको उपर्युक्त सुविशाल साम्राज्यको कारण आफ्नो राजधानी भक्तपुरको रक्षाको लागि त्यस नगरको चारैतिर खाई पर्खाल आदि बनाई त्यसलाई गढको रूपमा परिणत गर्नु तिनको लागि आवश्यक परेको कुराको अनुमान हुन्छ । उपर्युक्त गढको निर्माणलाई यसै तथ्यको परिप्रेक्षमा लिन सकिन्छ ।

अर्को, प्रस्तुत अभिलेखमा उपर्युक्त गढको खाई पुरियो भने सफा गर्ने, पर्खालको मर्मत गर्ने आदि काम सिंठी (जेष्ठ शुक्ल षष्ठी) को दिनसम्म दुनियाहरूले पूरा गर्नु पर्ने कुरा वर्णित छ । यस उल्लेखले नेपालवासीहरूका एक प्रख्यात चाडको रूपमा रहेको सिंठीको ऐतिहासिक महत्त्वलाई प्रस्तुत गर्दै यो चाडलाई तत्समय हिजो आज जस्तै खालि चाडकै रूपमा नलिई दुनियाहरूले राष्ट्रको लागि वर्ष भरीमा गर्नु पर्ने कुर्बानीको अन्तिम दिनको रूपमा लिइने कुराको पत्तो हुन्छ ।

सामरिक उद्देश्यको पूर्तिको लागि निर्मित गढको निर्माण तथा त्यसको संरक्षणको अभिभारा देशगर्श हरूको जिम्मामा छोडिएको कुरा यस लेखमा वर्णित भएबाट उपर्युक्त समय देशमा राजाहरूको अङ्गरक्षाको लागि बाहिने बाहेक बढी स्थायी सेना राख्ने चलन नभई देशको आवश्यकताको समय सम्पूर्ण युवक युवतीहरूले नै सैनिक बनी सहयोग गर्ने चलन भएको कुरातिर इङ्गित हुन्छ । युवक, युवतीहरू लडाईमा हात हतियार चलाउने कला सिकी राख्तथे भन्ने कुरा वर्षको एक पटक सिंठीको दिन काठमाडौंको तल्लो र माथिल्लो टोलका मानिसहरू इन्द्रायणी र कंकेश्वरीको बीच मध्यकालमा मिथ्या युद्ध गर्ने परम्परा चलेकोले पनि उक्त तथ्यको पुष्टिमा सघाऊ पुऱ्याएको छ ।]

अभिलेख नं. ८६

ॐ नमः श्री श्री श्री लक्ष्मीनारायण
श्री श्री जय जक्षमल्लदेवस्य विजयराज्ये
श्री ध्वंख्वांय वीररूपा वैद्यवर्मना
श्री उ.....सम्वत् ५७४ द्विपोषस्य.....

[प्रतिस्थान—ललितपुर सौगल टोलस्थित गैह्री धाराको लक्ष्मीनारायण मूर्तिका पादपीठ लेख

मिति—संवत् ५७४ द्विपौषस्य

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
(१) श्री श्री जय जक्षमल्लदेव
(२) वीररूपा वैद्य वम

प्रशासनिक पद—+]

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—+

शिलापत्र राख्नेको नाम—वीररूपा वैद्य

महानात्माहरूको समेत देवताहरूको नाम—
श्री श्री श्री लक्ष्मीनारायण

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval, Nepal, Part III, P. 76.

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—श्री श्री जय जक्षमल्लदेवको विजयराज्यमा श्री ध्वंव्वाय वीररूपा वैद्यवर्म भन्नेले श्री श्री श्री लक्ष्मीनारायणको मूर्ति प्रतिष्ठापन गरेको कुरा प्रस्तुत अभिलेखको अध्ययनबाट विदित हुन्छ।

कैफियत—प्रस्तुत मूर्ति लक्ष्मीनारायणको अर्द्धनारीश्वर मूर्ति हुँदा यो खास विशेषतायुक्त हुनामा यही नै पर्याप्त छ। किनभने शिवभक्तिको अर्द्धनारीश्वर मूर्तिहरू कम मात्र पाइएका छन्। भारतमा त यस किसिमका मूर्तिहरू दुर्लभ नै छन्।]

अभिलेख नं. ८७

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.....योगे सोमवासर.....
.....नक्षत्रे प्रीतियोगे.....
.....द्वादश्यान्तिथौ पुनर्व्वसुनक्षत्रे आयुष्मान योगे.....
.....सिद्धि भवंति ॥ श्रीमत् श्री आर्यावलोकि.....
.....भास्करदेवसंस्कारित श्री.....
.....कार कनककलश स जिनालय ध्वजछत्रावरोह..
..... श्री नेपाल पुण्यभूमीश्वराय श्री श्री परमेश्वर परमभट्टारक
.....नररूपाय श्री श्री जय जक्षमल्लदेव प्रभुवे..
गल्य (स्स)स कुतुम्ब .....प्रधान श्रीपात्रा
....श्रीव देवसंस्कारित भुवनाकर श्री विहा.....
.....तत्पुत्ररूपराज.....
.....उपद्रवशान्त्यर्थ.....
.....मनोरथ सुमंगल .....
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[प्राप्तिस्थान—ललितपुर मत्स्येन्द्र बहालको अभिलेख

मिति—.....योगे सोमवासर.....नक्षत्रे प्रीतियोगे.....
द्वादश्यान्तिथौ पुनर्व्वसुनक्षत्रे आयुष्मान योगे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
(१) श्री नेपाल पुण्यभुमीश्वराय श्री श्री परमेश्वर परमभट्टारक.....नररूपाय श्री श्री जय जक्षमल्लदेव (२) भास्करदेव (३) रूपराज

प्रशासनिक पद—प्रधान श्री पात्रा.....

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—उपद्रव शान्ति तथा मनोरथ पूर्तिको लागि

शिलापत्र राख्नेको नाम—रूपराज

महानात्माहरूको समेत देवताहरूको नाम—

श्रीमत् श्री आर्यावलोकि (तेश्वर)

विहार, मन्दिरको नाम—श्री व देव संस्कारित भुवनाकर श्री विहा(र)

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, P. 77

शिलापत्रको शिर्षचिन्ह—+

स्थान—श्री नेपाल पूण्यभूमि

संक्षिप्त विवरण—श्री नेपाल भूमीश्वराय श्री श्री परमेश्वर परमभट्टारक·····नररूपाय श्री श्री जय जच्चमल्लदेवको राजत्वकालमा रूपराज भन्नेले उपद्रव शान्ति तथा मनोरथ पूर्तिको लागि श्रीमत् श्री आर्यावलोकितेश्वरमा कनक कलश र ध्वज छत्र चढाएको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—श्रीमत् श्री आर्यावलोकितेश्वर देशमा अमनचैन कायम गराउने देवताको रूपमा विख्यात छ । उत्तरप्राचीनकालीन ल.पु. त्यागल टोलस्थित एक सानो चैत्यको अभिलेखमा पद्मापाणि लोकेश्वरलाई संसारमा उत्पन्न हुने भयलाई विनष्ट गर्नेको रूपमा वर्णित छ, जसले पनि उपर्युक्त लोकमान्यताको पुष्टि गरेको छ । यस तथ्यको परिप्रेक्षमा प्रस्तुत अभिलेखलाई लिन सकिन्छ । उपद्रव शान्ति तथा मनोरथ पूर्तिको लागि श्रीमत् श्री आर्योवलोकितेश्वरमा कनक कलश र ध्वज छत्र चढाएको कुरा यस लेखमा वर्णित भएबाट उक्त तथ्यको पुष्टितिर स्पष्ट रूपले इङ्गित गरेको छ ।]

अभिलेख नं. ८८

ॐ नमः सूर्याय ॥ सम्वत् ५७९ माघमास शुक्लपक्ष ·····भरणि नक्षत्रे २९ सिद्धियोगे [आदित्य] वासरे ···

·····प्रतिष्ठा राजाधिराज श्री श्री [यक्षमल्ल] ··

जजमान जिनराजः

[प्राप्तिस्थान—पूर्व १ नं. बनेपास्थित सूर्य मूर्तिको पादपीठ लेख

मिति—संवत् ५७९ माघमास शुक्लपक्ष·····भरणि नक्षत्रे २९ सिद्धियोगे आदित्यवासरे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) राजाधिराज श्री श्री [यक्षमल्ल]

(२) जिनराजः

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—सूर्य मूर्ति प्रतिष्ठापन गरेको उपलक्ष्यमा

शिलापत्र राख्नेको नाम—जिनराज

महानात्माहरूको समेत देवताहरूको नाम—सूर्य

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, P. 78

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—राजाधिराज श्री श्री [यक्षमल्ल]को राज्यकालमा जिनराज भन्नेले (सूर्य मूर्ति) प्रतिष्ठापन गरेको कुरा प्रस्तुत लेखमा वर्णित छ।

कैफियत—+]

अभिलेख नं. ८९

राजाधिराज जच्चमल्लदेवस्य विजयराज्ये ।
श्रेयोऽस्तु सम्वत् ५८२ द्विपौष मास पूर्णिमास्यां
तिथौ प्रितियोगे शुक्रवासरे ॥

[प्राप्तिस्थान—भक्तपुर दत्तात्रेय मन्दिरको अगाडिको मन्दिरभित्र प्रतिष्ठापित विष्णु मूर्तिको शिला चौकीमा उत्कीर्ण अभिलेख

मिति—संवत् ५८२ द्विपौष मास पूर्णिमास्यां तिथौ प्रितियोगे शुक्रवासरे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—राजाधिराज जच्चमल्लदेव

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—+

शिलापत्र राख्नेको नाम—+

महानात्माहरूको समेत देवताहरूको नाम—+

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, P. 78

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

सक्षिप्त विवरण—राजाधिराज जच्चमल्लदेवको विजयराज्यमा भन्ने कुरा प्रस्तुत अभिलेमा वर्णित छ ।

कैफियत—+]

अभिलख नं. ९०

श्रीमत् तेदो विहारे पथापितोऽयं निशाकरः । पूर्णिमा
व्रत पूरित्वात ..... ज्जनः ॥ श्रेयोऽस्तु सम्वत् ५८३
कार्तिक शुक्ल पूर्णिमास्यां तिथौ ॥ राजाधिराज परमे—
श्वर परममट्टारक रविकुल कमल विका(स)
भास्करः श्री श्री जय यच्चमल्लदेवस्य विजयराज्ये ॥
श्व पति.....जेष्ठ ज श्री जयराजस यनाकर
पदे भारो.....राज जोती । रत्नराज । को । जयतेज
जुस ॥

[प्राप्तिस्थान—काठमाडौं टेवहालस्थित सूर्य मूर्तिको पाद-पीठ लेख

मिति—संवत् ५८३ कार्तिक शुक्ल पूर्णिमास्यां तिथौ ॥

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—(१) राजाधिराज परमेश्वर परममट्टारक रविकुल कमल विकास भास्करः श्री श्री जय यच्चमल्लदेव (२) श्री जयराज (३) राज जोती (४) रत्नराज (५) को (६) जयतेज

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—सूर्य मूर्ति प्रतिष्ठापित गरेको अवसरमा

शिलापत्र राख्नेको नाम—(१) जयराय (२) राजजोती (३) रत्नराज (४) को (५) जयतेज

महानात्माहरूको समेत देवताहरूको नाम—(१) निशाकरः (२) भास्कर

विहार, मन्दिरको नाम—श्रीमत् तेदो विहार

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval, Nepal, Part III, P. 78.

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—राजाधिराज परमेश्वर परमभट्टारक रवि-कुल कमल विकास भास्करः श्री श्री जय यक्षमल्लदेवको विजयराज्यमा पूर्णिमा व्रतको अवसरमा श्री जयराज, राजजोती, रत्नराज, को तथा जयतेज-हरूले सूर्य मूर्ति प्रतिष्ठापन गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत पादपीठ लेख तथा यो संगैको अर्को चन्द्र मूर्तिको पादपीठ लेख दुबैमा निशाकर स्थापना गरेको कुरा वर्णित भएबाट निशा-कर शब्दले चन्द्रमाको साथै सूर्यलाई पनि बुझाउने कुराको पत्तो हुन्छ।]

अभिलेख नं. ९१

नमः श्री कुमुदबान्धवे ॥ तुषार(कु)एड(न्द) संकाशं उद्भवे पारपूर्णवे।

नमामि निशिनाथाय जगदा [नन्त] लोचनम्।

श्रीमत् तेदो विहार पथापितोऽयं निशाकरः।

पूर्णिमाः व्रतार्चनत्वात ..... ज्जनः ॥

श्रेयोऽस्तु। सम्वत् ५८३ कार्तिक शुक्ल पूर्णिमास्यांतिथौ।

राजाधिराज परमेश्वर परमभट्टारक रविकुर कमल विकाश भास्करः श्री श्री जय जक्षमल्लदेवस्य विजयराज्ये।

.....

[प्राप्तिस्थान—काठमाडौं टेवहालको चन्द्रमूर्तिको पादपीठ लेख

मिति—संवत् ५८३ कार्तिक शुक्ल पूर्णमास्यांतिथौ।

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
राजाधिराज परमेश्वर परम-भट्टारक रविकुर कमल विकाश-भास्करः श्री श्री जय जक्षमल्ल-देव

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—चन्द्र मूर्ति प्रतिष्ठापित गरेको अवसरमा

शिलापत्र राख्नेको नाम—+

महानात्माहरूको समेत देवताहरूको नाम—
(१) श्री कुमुदबान्धव (२) निशिनाथ (३) निशाकर (४) भास्कर

विहार, मन्दिरको नाम—श्री मत् तेदो विहार

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, P. 79

शिलापत्रको शिर्षचिन्ह—+

स्थान—+

संक्षिप्त विवरण—राजाधिराज परमेश्वर परमभट्टारक रवि-कुर कमल विकास भास्कर श्री श्री जय जक्षमल्लदेवको विजयराज्यमा पूर्णिमा व्रतको अवसरमा चन्द्र मूर्ति प्रतिष्ठापन गरिएको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत पादपीठ लेख तथा यो संगैको अर्को सूर्य मूर्तिको पादपीठ लेखका भाषा र तिथि मितिमा साम्यता पाइएको हुँदा ती दुबै मूर्तिहरूको प्रति-ष्ठापन एउटै समयमा उही व्यक्तिहरूले गरेका थिए भन्ने कुरा विदित हुन्छ।]

अभिलेख नं. ६२

ॐ नमः श्रीगोरक्षनाथाय ॥
अनादि परमं ब्रह्म निष्कलं सचराचरं ।
ध्यायन्ते योगिनो नित्यं गोरक्षं प्रणमाम्यहं ॥

प्रासादकाष्ठमण्डप धौत(छह्म) रत्ना···(खौतरामा) स्वर्ण ध्वजालंकृतं ।
स्थूलो(लो)शोऽ(सोऽ) यं योगीश्वराणां निवसन्ति नित्यं ॥

श्रीयक्षमल्लः प्रभुराजतेऽसौ ॥ श्रीगौडदेशागतदातृयोगी,
चैतन्यनाथो वरदानशौण्डः । नेपालदेशे त्रयितुं च चेत्रं,
चक्रं ददौ श्रीअवधूतकेभ्यः ॥

श्रीमन्नेपालवर्षे हरवदनवसुः कामवर्णेधंकृष्णे
(=५८५)

आषाढे चेन्दुदर्शे अहिपतिवरभे भौमवारे(र्ण) प्रयुक्ते ।
योगिभ्यश्च प्रदत्ता विविध षडरसा दत्तवान् अन्नदानं
वर्षे वर्षे प्रदानं पुनरपि प्रदशै माघनामे (च)
सुपूर्ण ॥
यावच्चन्द्रश्च सूर्यश्च यावन्मेरौ महीतले
तावत्काले प्रदत्तोऽयमक्षति दातृसंज्ञभेत् ॥

यदि लोभात् (परिलोपात्) प्रदानोऽयं पंचपातकमश्नुते ।
अत्रैवं दीयते दानमन्नदानफलं लभेत् ॥

अथ नेपालभाषा (न्यमुग) स्वभूर्ग विव (लिपि) वु रो व ६ थ्व छु (वु) या वर सानन गुठी स्यम् वशव्य जु रो जाके फँ ६० थ्व छे (के) फँ २० मादा फँ ४ चिवेकन हल (लु) (त्री) विया लोके फँ १६ स्व (वै)रि यात ५ के (छ्व) फँ २ खा ब्या (या) य फँ ३ कसा(ह्मि) ६७ (उख) पी (पि) दिनु गितव्यं वो श्वं शीन भाषा य च्छीवो नं गुठी या त जुरो संवत्५८५ आषाढ कृष्ण अमावास्या कोन्हु जुरो थ्व कुम्हु (कु) प्रतिवर्ष चक्र विय जुरो शुभमस्तु सर्वदा ।

[प्रसिस्थात—काष्ठमण्डपस्थित सुवर्णपत्र

मिति—श्रीमन्नेपालवर्षे हरवदनवसुः कामवर्णेधं कृष्णो,
आषाढे चेन्दुदर्शे अहिपतिवरभे भौमवारे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—
(१) श्री यक्षमल्ल प्रभु
(१) योगी चैतन्यनाथ

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—अवधूतहरूलाई बस्न र भोजनको प्रबन्ध मिलाई व्यवस्था बाँधिको

शिलापत्र राख्नेको नाम—योगी चैतन्यनाथ

महीनात्माहरूको समेत देवताहरूको नाम—
(१) श्री गोरक्षनाथ
(२) चन्द्र (३) सूर्य

विहार, मन्दिरको नाम—काष्ठमण्डप

कुनमा प्रकाशित—संस्कृत सन्देशः, प्रथम वर्ष, षष्टोऽङ्कः, पृ. ७-८

सुवर्णपत्रको शिर्षचिन्ह—+

स्थान—(१) नेपालदेश (२) श्री गौडदेश

संक्षिप्त विवरण—राजा श्री यक्षमल्लको राजत्वकालमा गौड—देशबाट आएका दानी, वरदान दिनमा सिपालु चैतन्यनाथ नामका योगीले नेपालमा जग्गा किनेर अवधूत (अघोरी बाबा) हरूलाई बस्न र भोजनको प्रबन्ध मिलाउनुको साथ प्रतिवर्ष माघ महिनामा भण्डारा खुवाउने व्यवस्था बाँधिको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखको अध्ययनबाट नाथ सम्प्रदायको उन्नतिको चरमावस्था भएको कुरा चाल पाइन्छ।

अर्को, त्यस समय विदेशीहरूले पनि नेपालमा जग्गा किनबेच गर्न सक्ने थे भन्ने कुरा बुझिन्छ।

यस लेखबाट काष्ठमण्डप योगीश्वरहरूको निवासस्थल भएको कुराको पत्तो हुन्छ।]

अभिलेख नं. ९३

ओं नमो नारायणाय ॥ श्रीमत् श्रीराजाधिराज परमेश्वर परमभट्टारकेन श्रीमता श्रीनेपा—

लेश्वर चक्रचूडामणिना श्रीलक्ष्मीनारायणावतार श्री श्री जययक्षमल्लदेवेन। दिवंगत पुत्र ज—

यराजमल्लदेव कुमाराय तस्मै उद्देशनार्थं श्री श्री श्री विष्णु-प्रासाद पादस्थापनादि ध्वजावरो—

हनं पर्यन्तं सुवर्णाकृत दिवंगत पुत्र जयराजमल्लदेव कुमारस्य शरीर प्रमाण प्रतिमा सुव—

र्णेन श्री श्री श्री हृषीकेश मूर्ति निर्म्मानं कृत्वा स्थापित सुवर्णरचित तोरणसह प्रतिष्ठां कृतं। पुन—

श्च षड्दर्शनजनावास सत्रशाला अग्निशाला सह कूपीसंह

.....जयधन, ७ नालीजलप्रपादयित्वा एतेनि यो...रोव

। जियडापेक १५ भूयदागाङ्ग वुरो

.....स्व...२.. भूय खरमंस वुरोव खुपेके भूयएकतीवुरो बन्ह-सपेक ७ भूय

.....देशकोवुरोवं डापेक ५ भूय वाटूलं

—...एदछेन एत्र...

.....ती लख .....

.....न सम्प्रदत्त ।। एतत्क्षेत्र...न्यस्यप्रवृद्धि...

एतद्द्रव्येन षड्दर्शनेभ्यो भोज्यकारणार्थं प्रतिदिनं जला..... व्यंजन .....

टिका दीपार्थं पुनश्च प्रतिपर्व्वणि अन्न प्रदत्तार्थं प्रतिजात्रायां दीप

..... संप्रदत्तमिति। भूय ब्रह्मभोज्ययात श्री श्री श्री नारायणसतं पचामृत...

वस्त्र हेलेयातं दुतंतया वाछलमडेवरोव जिपेक १० भूय-वाछल मं वुरोव ..

च्याकेय ८। भूय चितस्वान सिधर दक्षणा के धुनि पूजा-वारीस्यं दयके पूजावारीसतं

विस्यंतया चक्रुवाछोदगवुरोव जिपेक १०। अनेन दानेन दिवंगत पुत्र जयराज.म—

ल्लदेवकुमारः शिश्लोकं विष्णुलोकं संप्राप्तो भवतु ॥ श्री श्री श्री जययक्षम—

ल्लदेवानां पुत्र पौत्र आयुरारोग्य ऐश्वर्य्य जनधन महाराज्य-लक्ष्मी वृद्धिरस्तु ॥ वांद्व

लंवुरोव च्यायेक ८ डविनिवुरोव च्यायेक ८ थ्वनेखंडवुन नेह्मस्यं ह्मिनच्छमं धार वि—

स्यं पालनपाल, श्री श्री श्री नारायण द्वपेये मेतंच्याये येलजुसंनि सनासांटोले—

अछिद्रथाङ चापेयेमाल न्हिचोनेममाल कतिनिपुनिशि कोन्हुं निस फागुपु—

निशिद्वं देवल ह्यवनेचोंग्व छेंचाडच्वंने चाननेवाल धारे देवलस चरचकयात वने

माल, फागुपुनिशिकोन्हु निस कतिनिपुन्हिशिद्वं, तान्ह्य-पेस्यं देवल। फउसद्येने

माल डच्वंग्वमडच्वंग्व चिता याये देवलियावो सत्रलेनायक-वोस्यंन्हिथवुमाल ॥ श्रे —

योऽस्तु सम्वत् ५८८ कार्त्तिक कृष्ण द्वितीयायांतिथौ मृग-शिरनक्षत्रे साध्ययो—

गे शुक्रवासरे थ्व कोन्हु श्री श्री श्री विष्णुस्थापन दिन ॥ शुभमस्तु सर्व्वदा ॥

[प्राप्तिस्थान—भक्तपुर त्रिपुरसुन्दरी देवीको अभिलेख

मिति—संवत् ५८८ कार्तिक कृष्ण द्वितीयायां तिथौ मृगशिर नक्षत्रे साध्ययोगे शुक्रवासरे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) श्रीमत् श्री राजाधिराज परमेश्वर परमभट्टारकेन श्रीमता श्री नेपालेश्वर चक्रचूडामणिना श्री लक्ष्मीनारायणावतार श्री श्री जय यक्षमल्लदेव

(२) जयराजमल्लदेव कुमार

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—दिवंगत पुत्र जयराजमल्लदेवको शिवलोक, विष्णुलोक र ब्रह्मलोक प्राप्ति होस्

शिलापत्र राख्नेको नाम—श्री श्री श्री जय यक्षमल्लदेव

महानात्माहरूको समेत देवताहरूको नाम—

(१) नारायण (२) श्री लक्ष्मीनारायण (३) श्री श्री श्री विष्णु (४) श्री श्री श्री हृषीकेश (५) श्री नेपालेश्वर

विहार, मन्दिरको नाम—श्री श्री श्री विष्णु प्रासाद

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, PP. 80–82

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) श्री नेपाल (२) शिवलोक (३) विष्णुलोक (४) ब्रह्मलोक

संक्षिप्त विवरण—श्रीमान् श्री राजाधिराज परमेश्वर परमभट्टारक श्रीमता श्री नेपालेश्वर चक्रचूडामणि श्री लक्ष्मीनारायणावतार श्री श्री जय यक्षमल्लदेवले आपना दिवंगत पुत्र जयराजमल्लदेवको शिवलोक, विष्णुलोक र ब्रह्मलोक प्राप्तिको साथै श्री श्री श्री जय यक्षमल्लदेवका पुत्र, पौत्रको आयुरारोग्य, ऐश्वर्य, जन धन र महाराज्यलक्ष्मीको उत्तरोत्तर वृद्धिको उद्देश्यले श्री श्री श्री विष्णु भगवान्को मन्दिर र पादपीठ, ध्वजा स्थापना गरी आफ्ना दिवंगत पुत्रको सुनको प्रतिमा वरोवरको सुनले श्री श्री श्री हृषीकेशको मूर्ति बनाउन लगाई सुनको तोरण सहित प्रतिष्ठापन गरी षड्दर्शनको अध्ययन अध्यापन गर्नेहरूको लागि आवास र सत्रशाला, अग्निशाला, इनार र सात-ओटा टुटेधाराको व्यवस्था गर्नुको साथै उक्त षड्दर्शनको अध्ययन र अध्यापन गर्नेहरूको प्रतिदिनको भोजन आदिको अतिरिक्त पर्व पर्वमा अन्नदान र हरेक जात्रामा दीपदान आदिको लागि भूमि प्रदान गरी व्यवस्था गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—प्रस्तुत अभिलेखबाट तत्समय हिन्दू षड्दर्शनको अध्ययन, अध्यापनको लागि पाठशाला सहितको आवास गृहहरू स्थापना गरिएको कुराको पत्तो हुन्छ ।

अर्को, यस लेखबाट मन्दिरहरूको राम्रो हेरचाह गर्नुको लागि मन्दिरको हेरचाह गर्ने मानिसहरू बस्न सत्तलहरू निर्मित गरिने व्यवस्था भएको औ मन्दिरको सम्पूर्ण हेरचाहको अभिभारा सत्तल नायकमा हुने कुराको जानकारी हुन्छ ।

यस अभिलेखको अध्ययनबाट जयराजमल्लदेवको मृत्यु श्री श्री श्री जय यक्षमल्लदेवको जीवितावस्थामै भएको कुरा जानिन्छ ।]

अभिलेख नं. ६४

ॐ नमः श्रीभैरवाय ।। शूल श्रीवरदाभिपात्रडमरू हस्तेवरे दक्षिणेखट्वाकाभयपा—

श विंदु विधिकं वामेकरे धारितः । प्रेतस्थो गिरिजा गणेश वटुकैः साद्धं च नेत्र

त्रयं श्रीनारायणभट्ट विप्र विदितं श्रीभैरवो रक्षतु ।। भूता— नाम्पशुपाश मोच—

नकरं पत्राद्धनारीश्वरं वाग्मत्याः सविधे सुरासुर नुतं सर्व्वार्थकाम प्रदं

शक्तया वल्लया सहैव वहुभिर्देवैश्च वंदे सदा श्रीमद्वासुकिनागमम्पशुप—

ति श्रीपंचवक्त्र शिवं ।। स्वस्ति ।। श्रीसूर्यवंश नृपतिर्जयमल्ल प्रौढ प्रताप

भुवनैक महा प्रवीणः । नेपालमंडल विभूषित राजराजो भूयाद्विपच्च

मथनो भुवि सुप्रसिद्धः ।। तत्पुत्राः श्रीमंतः कुमाराः संति ।। ज्येष्ठः श्रीजयरा—

यमल्ल नृपतिः श्रीरत्नमल्लः प्रभुः श्रीमच्छ्रीरणमल्लदेव गुणवान् श्री राम—

मल्लोनृपः । ख्यातः श्री अरिमल्लदेव सुकृती श्री पूर्णमल्लोवर स्तेषां वैरि

गणाः प्रयान्तु निधनं शंभोः प्रसादादिह ।। तद्विजयराज्ये ।। उद्भूतो द्विज

वंश निर्मलतरेवाधूलसन्संततौ देशे चोडवरे हितैत्तिरि समाख्याता प्र—

साखाभिधो पंचप्रावरके षडंग पठितो नारायणो भट्टको लोकानांशुभ

दायिनः पशुपतेः पादांवुजे भक्तिमान् ।। नागेवसौमदन वाण गते च वर्षे

चैत्रेतमेह—तिथौ श्रवणे च ऋक्षे । योगे शुभे भृगुदिने क्रियते तदा चे त्रारा—

यणा द्विजवरेण च भैरवोयं ।। नेपालहायनगते विधुरन्ध्रवाणे माघेशि

ते तिथिवरे नवमीप्रशस्ते । ऋक्षेविधेः राशिमुतैहनि ऐन्द्रयोगे तस्मिन्

सुवर्णकलशत्रयरोहणंस्थान् ।। श्रीनारायण भट्टस्य जयलक्ष्म्याश्च

स्वामिनः । भुक्तिमुक्तिफल भूया त्तेन पुण्येन शाश्वत ।। अतः परन्देश

भाषा ।। ।। तरकेहेयोटों ·····रोव ६····· पं १६ द्वलवु जिमनेपेक

रिशिशरोव ५ प्यंड वा पं ५ वअङ्कनवाय २१ श्री भैरवश निमित्तिनं दुंता

नित्यकर्मयाक्व आचादहा ·····पं ६ श्रीभैरव— सपात्रदिन प्रतिपूर—

णयाय निमित्तिन वापं १ पेतं छोयकेयातं वापं १ थ्वतेन शेष वापं १०

जजमानस्यं घ या थ्वगुठिन देवशके पूजा निस्तरपे माल ।। ।।

नैपालब्द रसाष्ट रवेतपसि चोच्चा ·····पाशुपतेः

परश्वशत ···· नं मोक्षकामय··· ··ष्यवि

····· म्प्रा····· गेध्वजां श्रीना····· त

त्यूजितः ।। तत्प्रतिष्ठा ····· वा

····· न्हुश वान श्रीपशुपतिश भंडिरिस····· के

····· श्रीपशुपतिसके·····

·····पिजु द्वाकों भंडिरि समस्तवुं जीवनि····· ·····को···

·····के ।। 1। न्हावुरोव १४ प्यंतापं १४ थ्वतेग्रा····· ··पासे·····

·····१५ विदिशिह्य १ श्रीहरिशंकरप्रमुखन ग्रटुट्टया····· ··· ।। ।। च—लंकालंवलकर्ण १ श्री खराजजुशकेव्वयाक·· ····· भारोषाके या उन्हाश रोयाके थ्वतेवल

····· श्रीनारायणभट्ट ····· हर····· ।। ।। वुरोव ४ थ्ववुया ····· –

.....ग्वलथ्वंथ्व.....थ्वदुतुद।.....धर्म्मोचि.....
.....निमित्तिन गो.....ल।।...न...कर्ष...
.....विस्यंत.....॥ ॥
.....
.....-
.....

[प्राप्तिस्थान—पशुपति मन्दिरको दक्षिणद्वारनिर रहेको अभिलेख

मिति—नागेवसौमदनवाण गते च वर्षे चैत्रेत्रमेह तिथौ श्रवणे च ऋक्षे योगे शुभे भृगुदि

नेपाल हायनगते विधुरन्ध्रबाणे माघे सिते तिथिवरे नवमी प्रशस्ते ऋक्षे विधेः शशसुतेहन्हि ऐन्द्रयोगे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) श्री सूर्यवंश नृपतिर्जय-यक्षमल्ल (२) श्री जयराय-मल्ल नृपति (३) श्री रत्न-मल्ल (४) श्री मच्छ्रीरण-मल्लदेव (५) श्री राममल्लो नृपः (६) श्री अरिमल्लदेव (७) श्री पूर्णमल्ल (८) नारायण भट्ट (९) जयलक्ष्मी

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—भुक्ति मुक्तिको लागि

शिलापत्र राख्नेको नाम—नारायण भट्ट

महानात्माहरूको समेत देवताहरूको नाम—

(१) श्री भैरव (२) गिरिजा (३) गणेश (४) बटुक (५) अर्द्धनारीश्वर (६) श्री मट्टासुकि नाग (७) पशुपति (८) श्री पंचवक्त्र शिव (९) शंभु (१०) श्री हरिशंकर

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—Dr. D. R. Regmi, Medieval Nepal, Part III, 1966 PP. 82-85

शिलापत्रको शिर्षचिन्ह—+

स्थान—(१) नेपाल मण्डल (२) चोडवर

संक्षिप्त विवरण—श्री सूर्यवंशी राजा जयमल्ल ओ तिनका छोराहरूको विजयराज्यमा उपर्युक्त समय चोडवर भन्ने देशका तैत्तिरीय शाखाका षडङ्ग, वेद पढेका द्विजवर नारायण भट्टले आफनो र आफनी पत्नी जयलक्ष्मीको भुक्ति मुक्तिको लागि भैरवको स्थापना गर्नुको साथै तीन सुवर्ण कलशको पनि प्रतिष्ठापन गरी त्यसको नित्य नैमित्तिक पूजा आजाको निम्ति भूमि प्रदान साथ व्यवस्था गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत अभिलेखमा नारायण भट्टले स्वयं आफनो भुक्ति मुक्तिको लागि भनेर भैरवको स्थापना गरी व्यवस्था बाँधेको कुरा वर्णित भएकोलाई यहाँ खास विशेषताको रूपमा लिन सकिन्छ। किनभने यस्तो किसिमका अभिलेखहरूमा आफनो वाहेक विशेष गरी आफन्तहरूको कल्याणको कामना गरिएका उदाहरणहरू नै प्रशस्त मात्रामा पाइएका छन्।

प्रस्तुत अभिलेखको अध्ययनबाट उपर्युक्त समय कृष्ण यजुर्वेदको तैत्तिरीय शाखाको दक्षिण भारतको साथै यहाँ प्रचार रहेको कुरा जानिन्छ। दक्षिण भारतको चोड [चोल] देशका द्विजवर श्री नारायण भट्टलाई तैत्तिरीय शाखा-

का षडङ्ग, वेद पढेका भनी यस लेखमा वर्णन गरिएको छ जसबाट उक्त कुरोको पुष्टिमा सघाऊ पुऱ्याएको छ।

यद्यपि राजाधिराज श्री यक्षमल्लका सातजना छोराहरू थिए तापनि यसबेलासम्मन तिनका एकजना छोराको मृत्यु भइसकेको हुँदा प्रस्तुत अभिलेखमा तिनका ६ जना छोराहरूका नाम मात्र उल्लेख गरिएको छ। तिनका दिवंगत पुत्रका नाम हुन् जयराजमल्लदेव। प्रस्तुत अभिलेखको अध्ययनबाट राजा श्री जययक्ष-मल्लदेवले आफ्नो जीवितावस्थामै आफ्ना छोरा-हरूलाई पनि राजकार्यमा निपुण गराउने हेतुले राज्यकार्यमा सम्मिलित गराएको देखिन्छ। सम्भवतः यसै तथ्यबाट प्रेरित भएर पछि काठमाडौंका राजा प्रतापमल्लले पनि आफ्ना छोराहरूलाई आफ्नो जीवनकालमै राज्यकार्यमा संलग्न गराएका थिए।]

अभिलेख नं. ६५

श्रेयोस्तु सम्वत् ५९२ जेष्ठकृष्ण पञ्चम्यायान्तीथ्व ॥
धालेवो जलधुनि न्हवदसे चोरे तवखतकं ल्होङाजुरो
श्री दुन्थरिगाम न्यथननिप्याकुभारो प्रमुखनं ल्होङा
गुथिश्वश्व ॥ राम ॥ संतटि ॥ नाथ ॥ मयतसि

[प्राप्तिस्थान—ललितपुर चापागाउँ गङ्गुटोलस्थित जल-धेनुको अभिलेख

मिति—संवत् ५९२ ज्येष्ठकृष्ण पञ्चम्यायान्तीथ्व

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

[१] प्याकुभारो [२] राम [३] संतटि [४] नाथ [५] मयतसि

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—जलधेनु जीर्णोद्धार गरेको उपलक्षमा

शिलापत्र राख्नेको नाम—प्याकुभारोको नायकत्वमा गुथि समूह

महानात्माहरूको समेत देवताहरूको नाम—+

विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—+

कुनमा प्रकाशित—Dr. D. R. Ragmi, Medieval Nepal, Part III, P. 85

शिलापत्रको शिर्षचिन्ह—+

स्थान—श्री दुन्थरिगाम न्यथननि

संक्षिप्त विवरण—संवत् ५९२ ज्येष्ठकृष्ण पञ्चमीको दिन श्री दुन्थरिगाम न्यथननिका प्याकु-भारोको नायकत्वमा राम, संतटि, नाथ, मयतसि आदिका गुथि समूहले धालेवो जलधेनुको जीर्णोद्धार गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ।

कैफियत—प्रस्तुत अभिलेखको अध्ययनबाट उपर्युक्त समय चापागाउँमा विभिन्न गुथिहरूको अस्तित्व भएको कुरा जानिनुको साथै ती गुथिहरूले सार्वजनिक हितलाई ख्याल राखी निर्माणका कार्यहरू पनि गर्दथे भन्ने कुरा विदित हुन्छ।]

अभिलेख नं. ९६

श्रीशाके १४०४ सम्वत् १६३९ मासे वैसाख शुक्ल पच्छ त्रयोदशो

गुरुवारे शिलास्थापन क्रीतं आतमनाथ लंगरनाथक वालक ॥ राजा

प्रतापस श्रीमान सारिवेला जमठुम वाराणसीक्षेत्र···राम-दास ॥

[प्राप्तिस्थान—सुर्खेत लाटीकोयली मन्दिरको अभिलेख

मिति—श्रीशाके १४०४ संवत् १६३९ मासे वैसाख शुक्ल पच्छ त्रयोदशो गुरुवारे

राजा, दूतक वा कुनैको नाम प्रशस्ति समेत—

(१) राजा प्रतापस श्रीमान सारिवेला जमठुम (२) आतमनाथ (३) लंगरनाथ (४) रामदास

प्रशासनिक पद—+

अड्डा—+

शिलापत्र राख्नाको उद्देश्य—+

शिलापत्र राख्नेको नाम—(१) आतमनाथ (२) लंगरनाथ

महानात्माहरूको समेत देवताहरूको नाम—शिला विहार, मन्दिरको नाम—+

धर्म, धार्मिक कार्य—हिन्दू

कुनमा प्रकाशित—+

शिलापत्रको शिर्षचिन्ह—+

स्थान—वाराणसी

संक्षिप्त विवरण—उपर्युक्त समय शिला [शिवलिङ्ग] स्थापन गरेको कुरा प्रस्तुत अभिलेखमा वर्णित छ ।

कैफियत—सुर्खेतमा अहिले भएका मन्दिरहरूमध्ये सर्वप्राचीन मन्दिरको रूपमा रहेको प्रस्तुत शिव मन्दिर उपर्युक्त समये वाराणसी निवासी व्यक्तिले निर्माण गरेको थियो । यो मन्दिरको निर्माण शैली नैनीतालको द्वाराहाट मन्दिरसित सामञ्जस्यता राख्दछ । सम्भवतः वाराणसी निवासी उक्त व्यक्ति लाट देशसित सम्बन्धित भएको अनुमान हुन्छ । जसको कारण त्यस मन्दिरलाई लाटी कोयली भनिन लागेको थियो । लाट देशसित सिजाली राजाहरूको सम्बन्ध भएको कुरा पुस्तमल्लको एक ताम्रपत्रमा लाट, अंग, बंग आदि देशलाई पुरुषमल्लले करद पारेको कुरा वर्णित भएबाट पनि उक्त अनुमान गर्ने यथेष्ट आधार भेटिन्छ । यसरी उपर्युक्त समय भारतका दूरस्थ प्रदेशहरूसम्म नेपालको सम्बन्ध रहेको कुराको पुष्टि हुन्छ ।]

(समाप्त)

ऐतिहासिक पत्रस्तम्भ

पत्र संख्या:—२२

पठाउनेको नाम:—कुलानन्द जैशीका नातिहरू।

पाउनेको नाम:—श्री ५

विषय:—श्री ५ पृथ्वी नारायण शाहले मुलुक मारेको साइत मिति १६७७–१६९१ साके तकको

मिति:—१८९० जेष्ठ शुदी १० रोज ३

स्वस्ति श्री सम्वत् १८९० साल मिति ज्येष्ठ शुद १० रोज ३ मा नेपाल गैह्र मुलु माग्याको साबत कुलानन्द जैशिका नातिहरूबाट आयाको— — —

श्री साके १६७७ मासे २ मलमासे दिन १६ सोमवासरे. दिनगत घटिका ५ चौविसले सिरांचोक माग्याको— — — —— —

श्री साके १६७७ मासे ४ दिनगता १० भौम वासरे. रात्रौ गत घटिका २३ रामच्याठानां हाल्याको—

श्री साके १६७७ १८ मासे ४ दिन गता १४ सनीवासरे. दिन गत घटिका १८ पला० सिरांचोक गोर्षाले लूटयाको पाछु पाग्याको लमजं ग्याकन— — —

श्री साके १६७९ मासे २ दिन गता १९ वारे ७ किर्तिपुरमा जुझ भयाको काजि कालुपांडे चासुसैला पग्याको— — — — —

श्री साके १६८१ मासे ३ दिन गता २१ आधारात उप्रान्त किलो गाडचाको.सिउपुरिमाहा— — —

श्री साके १६८१ मासे १० दिन गता १ काम्या-किलो गाडचाको. अर्धरात्र उप्रान्त

श्री साके १६८३ मासे २ दिन गता ३० सोमवासरे रात्रौ गतघटिका १७ पला ४५ रात्री सेषघटि ७ पला ९ चौकोट माग्याको— — —

श्री साके १६८४ मासे ५ दिन गता ९ सनिवासरे. रात्रौ गतघटिका २ मकवानपुर हात भयाको प्रवेष ३— — — — —

श्री साके १६८४ मासे ६ दिन गता २ भौम वासरे———— ————तिमाल हाम्रा हात भयो सभै— — — —

श्री साके १६८४ मासे ६ दिन गता ६ भौम वासेर. दिन गतघटिका १५ सिधुलिमा किलो गाडचा ठानु हाल्याको— — —

श्री साके १६८४ मासे ६ दिन गता २० सनि-वासरे. दिनगतघटिका १८ पला २६ लग्न ९ सिधुलि कोट प्रवेश— — —

श्री साके १६८४ मासे ६ दिन गता २२ सोमवासरे. रात्रौ गतघटिका २८ पला १० लग्न ६ हरि-हरपुर फत्य भयाको— — —

श्री साके १६८४ मासे ९ दिन गता २२ रवि-वासरे. दिनगतघटिका २ परेवाकोटमा झुलक्या घाम माहा— — —

श्री साके १६८४ मासे ६ दिन गता २८ सनो-वासरे. दिनगतघटिका २१ पला १ कविलास हात भयाको

श्री साके १६८५ कार्तिक मासे दिन १० रवि-वासरे दिनगतघटिका ११ पला ४५ धुलीखेलकोट प्रवेश—

श्री साके १६८५ मासे ७ दिन गता ११ सोम-वासरे. चौकोट प्रवेस — — —

श्री साके १६८५ मासे ७ दिन गत ११ सोम-वासरे पनौटी प्रवेश— — —

श्री साके १६८५ मासे ७ दिन गता ११ सोम-वासरे षडपु प्रवेश— — —

श्री साके १६८५ मासे ७ दिन गता १४ गुरुवासरे. दिनसेष घटि ३ वनेपा प्रवेश— — —

श्री साके १६८५ मासे ७ दिन गता १४ गुरूवा-सरे. रात्रौ गत घटिका पला १५ सांगा प्रवेश— —

श्री साके १६८५ मासे ७ दिन गता १४ गुरुवासरे रात्रौ गत घटिका नाला प्रवेश— — —

श्री साके१ ६८५ मासे ७ दिन गता १५ शुक्रवासरे. रानीकोट हात भयाको हो— — —

श्री साके १६८५ मासे ७ दिन गता २० फूंबिग सत्रु भंग— — —

श्री साके १६८५ मासे ७ दिन गता २२ विसंषु प्रवेश—

श्री साके १६८६ मासे ५ दिन गता २ भौमवासरे. चोभार पस्याको— — —

श्री साके १६८६ मासे ५ दिन गत २ भौमवासरे पांगा पस्याको — — —

श्री साके १६८६ मासे ६ दिन गता ४ रवीवासरे दिनगतघटिका १२ पला १ किर्तिपुर जुझ भयाको———

श्री साके १६८८ मासे २ दिनगता १ शुक्रवासरे रात्रौ गतघटिका २ उप्रान्त लुटिकोटमाथिबाट ठानु हाल्या-को गढी भित्रका सत्रु भंग रात्र माहा— — —

श्री साके १६८७ मासे १२ दिन गता ३ बुध वासरे. रात्रौ गतघटिका १२ आधाकिर्तिपुर पस्या. प्रवेश हाम्रा काजि आधा घांगरि आयाको रा.ग.घ. ३ सबै हात भयो काजि फौजका— — —

श्री साके १६९० मासे ६ दिन गता १३ रवि-वासरे रात्रौ गतघटिका २२ पला ४२ लग्न ५ काठमाडौ सहर पस्याको दिन हो— — —

श्री साके १६९० मासे ६ दिन गता २४ गुरु-वासरे——पाटन फु च्याको दिन हो—

श्री साके १६९१ मासे ७ दिन गता २९ शुक्र-वासरे, तिन दिनसम्म जुझ भयो, भादगाउं फत्ये— —

पत्र संख्याः—२३

पठाउनेको नामः—श्री ५ पृथ्वीनारायण शाह मुकाम-नुवाकोट

पाउनेको नामः—देवु राना, धन्या खड्का, अभिमानसिं बस्नेत

विषयः—चामु गुरुङ्गलाई पठाइ दिएको छ—जागिर दिनू भन्ने

मितिः—फाल्गुन शुदि ११ रोज १

स्वस्ति श्री गिरिराज चक्रचूडामणि नरनारायणे त्यादि विविध विरुदावलि राजमान मानोन्त श्री मन्महाराजाधिराज श्री श्री श्री मत्पृथ्वीनारायण साहदेवानां सदा समरविजयीनाम— — — —

स्वस्ति श्री राजभारा सामर्थ श्री देवुराना. धन्या षड्का. अभिमान वस्न्यातके आशीष. पूर्वक पत्रमिदं इहाँ कुशल ताहाँ कुशल चाहिए. आगे इहाँको समाचार भलो छ. उप्रान्त वली गुरुंको छोरो. वामू गुरुंग कन. ताहाँ पठाइदियाको छ. लाषाजुंग तिर नाहि रागिनासतिरका पट्टीमहा झाक्रो १ बलमाफिक जागिर देउ. हामि छेउता १३ धन र. १७ षुंडा छन्. भनि विति गर्दछ. ताहा वल हेरि वले माफिक जागिर-देउ परंतु मानिस पनि भलो छ. मिहनत पनि गरिराषे-छ. एसकन जागिर अवश्य देउ. इति फाल्गुन शुदि ११ रोज १ मुकाम नुवाकोट शुभम्—

NEPAL

(VOLUME 2)

The worship

Monuments and Feasts

—*Sylvain Levi*

THE MONUMENTS:-

The architecture of India commences with the reign of Emperor Ashoka who erected, according to the Buddhistic legend, 84000 religious edifices. It is in memory of Ashoka that Nepal also connects her most ancient monuments. During his sojourn in the valley, the august pilgrim is supposed to have erected five "chaityas"; one in the heart of Patan, and the others at the four cardinal points around the city. Ashoka was desirous of commemorating, by each one of these four chaityas, the initial date of each of the four ages (yugas) of the world. In spite of the legend being little authentic, it, at least justifies the designation applied to these monuments; they are not stupas, since they do not contain holy relics. but simply chaityas, monuments in the literal meaning of the word, intended to evoke pious thoughts. These chaityas of the four cardinal points still exist intact in their main constructions and their general aspect does not contradict the tradition; a massive hemisphere of earth, lined by a casing of bricks, bordered by a plinth also of bricks which rests on a circular pavement; Four chape's, built on the four points of space lean up against the spherical calotte and fit in; each one of them contains the image of one of the four Buddhas, "Cardinals". The hemisphere is crowned by a cube of masonry slightly raised which supports a massive pyramid of bricks, tapering into thirteen sections of tiers. A column of stones rises on the summit; A scaffolding of wood fixed on the summit, serves to support, during the rainy weather a dressing of mats employed as a protection against the percolation of the waters. During the dry season this dressing is removed and a parasol of wood and cloth is placed instead for one week. The

chaityas of Ashoka have preserved the shape of the most ancient monuments of Indian Buddhism; they remind one directly of the famous stupa of Sanchi and the "topes" equally famous of the Gandhara. The plinth is the only embellishment, but still rudimentary, which has modified the unfashioned lines of the primitive stupa. But the crowning of masonry and bricks (cudamani) shows an evolution about to be accomplished; the parasol which it supports to-day for so short a period, is, so to say the natural attribute of the stupa, it is the symbol of the sovereignty and Buddha has a right within as (chakravartin) and as "dharmaraja" assumed to the 84000 foundation of Ashoka clearly expresses the union of the sovereignty with the religion. The most ancient representation figuring of the monuments show the stupa covered with the parasol. The emblem was in course of time doubled and trebled to better worship the saint, the number of parasols superimposed rises to thirteen, and whatever might have been the reason for this choice the number thirteen remained consecrated by use; on the large stupa of the Loriot, erected at the pachaver by Kaniska, the Chinese pilgrim Song-Yun, also numbers thirteen discs pierced through by an iron fixture.[1] A reason of stability as well as one of aesthetics compelled the parasols in tiers in decreasing sizes. At the same time in order to fix the pillar or fixture that supported them it was necessary to construct a foundation of masonry at the top. The usual parasols were naturally replaced by discs made of more resisting material/stone or metal; these came closer to one another, got soldered together in a conical trunk. Their original destination was forgotten, the cone was changed into a pyramid. Such is the stage which is shown under their actual form at least, by the chaityas attributed to Ashoka. The repairs which have been followed one another in the course of time and which have been repeated until a recent date as is shown by modern inscriptions are perhaps responsible for the crowning with masonry and bricks which is the last touch in the constructian of the chaityas; they have not altered their simple and robust structure of the original hemisphere.

Compared to these monuments the chaitya of Swayambhu Natha[2] (ordinarily Syambu-Nath) shows the changes which have taken place in the main proportions of the edifice.

The ancient hemisphere narrows from the base, lengthens in height and flattens on the summit. The plinth juts out and forms a kind of circular table around the base, with a width of two feet, built in stone slabs and supported on small stone fixtures. The crowning, independently of the superadded ornaments, has the same height as the chaitya itself, whilst in the chaityas at Patan, it is four times smaller. In the developing, it has assumed an architectural importance; the base of the rise had a projecting cornice; it is adorned with gilded copper plate and has alike all the Lamaical monuments; each one of the four facings, two wide open eyes painted in red, white and black, is the symbol of Adi-Buddha, the primordial Buddha. The thirteen sections

of the rise are formed by thirteen separate parasols, thirteen wooden discs plated over with copper, gilded on the ledge, spread out in tiers at regular intervals round a wooden mast. On the highest discs rests a gilted wooden frame which supports in its turn a metal circle artistically designed; a kind of tripod fixed on this circle finally carries a gilted copper bell-turret, with a bell. The incomparable holiness of the chaitya of Swayambhu compelled it to undergo reparations. Built on the spot on which bloomod at one time the marvellous lotus flower which carried the divinity (1,333), the original chaitya is credited to have been the work of pracanda deva; king of the country of Ganda-(Bengal), he had abdicated in order to take or get into orders; in the name of Cantikara bhiksu which he had henceforth adopted, he came to worship Swayambhu in Nepal. Above the stone which covered the miraculous image he placed an immense jewel and the divine Vajrasattva piercing thirteen tunnel to enable gifts from worshippers to reach the divinity. The royal bhiksu then had recourse to the architect of the gods, Vicvakarman and asked him to edify a chaitya. In those days, the predecessor of Buddha Cakyamuni, the Buddha Kacyapa still existed on the earth. The name of the Bhiksu Cantikara is found again in another account of the Swayambhu-Purana associated to the institution of rites in honour of The Nagas, in the reign of king Gunakama (see sup. 1,322). But I would not wish to press this indication too closely and still less take the liberty of dating the foundation of the chaitya of Swayambhu. There do not exist any inscriptions anterior to the end of the XVIth century, the first one commemorates a repair executed in 1593, under Siva Simha Malla. For a long time the religious zeal of the Tibetans seems to have taken up the responsibiltiy of caring after the monument. In 1639 a Lama of Lhasa has had the bell-turret with its subbasement plated over with gilted copper and has had installed on the summit a gilded parasol in 1751; year 871 of the Nepal Samvat of the name of Prajapati (in the cycle of jupiter) year Keda to the Tibetans, year Simu-u to the Chinese. A Lama named Karmapa "who has a mind as luminous as the sun and the Moon, came from the North to secure the happiness of the king, functionaries and people", and "on a propitious day he began the restoration of the chaitya which the sins of Kali-Yuga had rendered uninhabitable". A long bilingual inscription still erected on the platform of Swayambhu, commemorates the details of that restoration, undertaken with the help of the gods Mahadeva, Ganapati, Kumara, Vishnu and also the Nepalese rajas. The king of Kathmandu, Jaya Prakash had undertaken the cost of the reparations; the Gurkha king, the would be conqueror of Nepal, Prithvi Narayan had promised to haul the principal beam to the very foot of the works. A war interrupted the work which was only completed in 1758. It wss necessary to change the strong piece of wood which rose from the base crossed through the whole mass of the Chaitya and protruded above the summit. The cost for this purpose was considerable- 39 kilograms of gold were employed (or a sum of 120000 frs in metallic currency) almost 3500 kilograms of copper. The quantity of musk consumed

during the course of ceremonies was worth 1000 rupees, an enormous sum in a country where the average means of existence runs to about a rupee a week. In 1816, a violent-hurricane completely threw down the whole portion of the crowning of the chaitya and broke the great vertical beam so laboriously placed in position in 1758. The periods of Nepalese Buddhism were no more. It was necessary to wait till 1825 to collect funds essential for the reparation. The greatness of the disaster necessitated a complete restoration; it was essential to open out the hemisphere or dome of the chaitya also to open the central chamber to remove the remnants of the broken axis. The occasion was unique one for the archaeologists, the inspection of the various objects enclosed in the shrine would have determined the original date of construction. Nobody, however, came forward to derive the benefit.

The evolutions of the chaitya of Swayambhu in the course of the last centuries show well the frequent transformations which the monuments of the same kind have had to undergo in Nepal; alone the proportions of the stupa itself and if such should be the case the substructures deserve to be considered as authentic indications of the primitive construction. Judged on these features, the chaitya of Budh-nath (Buddha-Natha) is less ancient than the preceding ones. Popular tradition associates its construction with expiation of parricide; but the names of the personages vary from one tals to another. Now it turns out to be the prince Bhupa-Kesari who is guilty of having killed his father unknowingly. The fountain of Jalacayana Narayan having suddenly dried up, the old King Vikrama Kesari, anxious, consulted his astrologers; they bade him to sacrifice a human being marked with the thirty two signs (laksana). The king summoned his son; In four days, he said to him, you will find a man lying near the fountain, strike him dead, without looking at him. The prince obeyed and the murder accomplished, he goes to wash his hands in the Iksumati; to his surprise, masses of worms were floating on the surface. Soon he was to know his crime and horror-stricken; he entrusted the royalty to his mother then he went away to pray to Mani-yogini, the goddess of Sankou. She ordered him as a means of expiation, to build on the site where he would notice a crane roosting, a chaitya with a circumference of two yoganas with four circles of gods. Sometimes the prince is named Mana deva and his father Vikmanti; the head of the victim romains attached to the hands of the unwilling parricide and it is again the goddess Mani-Yogini who reveals the means of expiation. The goddess Varahi in person supervises the construction of the chaitya and to thank her Mana-deva erects her statue at the entrance of the temple, whereas he places in the interior all the divinities. The hymn in honour of Buddha, composed by Mana deva on festivities of inauguration, is still popular with the Nepalese Buddhists.[3]

Bhupa-Keshari and Vikrama-Keshari are whimsical personages; but Mana deva is a historical name. The first king of this name opens the series of spigraphical texts in Nepal, his inscriptions separated

by 386 to 414 of an uncertain era have been found again at Kathmandu and at Changu Narayan; he is anterior to Amcuvarman who mentions in an inscription of Harigaon, "the monastery of ori-mana". The legendary founder of the chaitya of Budh Nath is closely associated to the memory of his mother a Blanche of the Castille of Nepalese origin well informed and pious woman, as skilful in handling or governing men as she is in conciliating the gods; "She built a number of monuments and as a last piece of work consecrated an image of Nava Sagara-Bhagavati made by the same artist as the Bhagavati of Palanchauk and the Shobha Bhagavati". The inscription of Changu Narayan shows Mana deva begging of his mother, Rajyavati, to direct the affairs after the death of King Dharma deva; and the inscription of Iajanpat accompanies one of these pious images which the piety of Rajyavati, mother of Mana deva so they say, had increased in number. If the tradition which connects the name of Mana deva to this monument is exact the chaitya of Budh-Nath dates from the VIth century of the Christian era. The chaitya of Budh-Nath is of a remarkable complexity; the history of the parricide owes perhaps its origin to the antiquated (obsolete) proportions of the edifice; so rare a work must have concerned an extraordinary motive. The chaitya consists in three parts poised with a surprising symmetry; the base, the hemisphere, the crowning. The stupa of Swayambhu has already shown us the original crowning transformed by a technical development and treated as one of the essential elements; in the chaitya of Budh-Nath the base has taken a similar development. The platform, transformed, forms three large terraces in tiers; this base the hemisphere and the crowning have each exactly the same height, of about fifteen metres. The three terraces are neither circular nor square shaped; the arris are rectangular, but on each one of the four faces (sides) the central portion projects out as a salient like a colossal treble shelf encasing itself a staircase with l arge sections (stepa). The first terrace shows on Northern face two small stupas plastered with stucco. At the base of the edifice, a rectangular wall shelters a long line of small niches wherein are installed on transversal axes prayer boxes. At the base of the spherical calotte, a symmetrical plinth shelters in its niches a legion of Amitabhas. The crowning is in three sections; a cubical platform with two eyes painted on each face, above a four sided pyramid hewn in thirteen shelves and plated over gilded copper on the pinnacle are the parasol and arrow as with Swayambhu.

The multitude of chaityas scattered in the valley of Nepal originate in various combinations from the types that I have just described. The hemispherical calotte, which by itself constitute the whole monument, progressively narrows and diminishes in size whereas the sub-structure grows larger in importance and ends up by absorbing one's whole attention. The dimensions of these caityas vary 'ad infinitum' between the monumental type and the various kiosks that decorate and often encumber the compounds of the viharas.

Nepal presents still another type of religious edifices that have disappeared from India actually, but scattered all over the Far-East and popular to-day in the West; the pogoda. The pagoda has for essential feature a number of roof that superpose one another from storey to storey all along a rectangular construction most often disposed in a gradual off-set. It is rare to see a pagoda rising directly from the soil; it is generally built on a square terrace, one can reach it by four stair-cases each one guarded by a pair of dragons. The interior hall, the largest is the principal sanctuary; it shelters the statue of god, sometimes offered to the worship of the faithful, sometimes concealed from profane looks. The gate of approach is nearly always worked over with a shield pannel on which are sculptures the attributes of the divinity, the door and the pannel are of wood or metal; but whatever be the materials employed they show by the skill and details of the work the gifts of whims, taste and invention which still render famous the sculptors and gold-smiths of Nepal. Pannels of wood delicately fret-worked allow of the filtration of light in the hall and at the same time give out more details to the mass of the building. The roofs sharply inclined rest on a framework of beams at close pitch decorated at will by the painter and sculptor. The lower roof is usually covered with red tiles, and loftier roofs plated over with gilded copper, glitter in the sun. The corners are turned upwards "Chinese fashion" and all along the edges, hang banderoles and little bells that tinkle merrily with the least breezes. On the summit there rises like on the chaityas a bell-turret (oudamani) in the shape of an elongated bell, crowned with a lotus, a parasol, a sun or a Moon. The richest of Nepalese pagodas is undoubtedly Changu-Narayan a marvel of carving of sculpture and of colouring.[4] The most monumental is the five storeyed temple (Nyatpol Devai), built in 1703 at Bhatgaon by king Bhupatindra Malla;[5] the temple itself rises on a terrace of five storeys disposed in tiers all along the staircase, there rises five pairs of gigantic steps; at the base two giants, Jaya Malla and Phatta atheletes in the service of the king and who are credited with having had the strength of ten men, above two elephants ten times stronger again; then, in following this decimal progress of muscular vigour, two lions, two tigers and the two goddesses Singhini and Vyaghrini. Similar gradations are to be found again in the adornment of other temples, either in Nepal or in India proper. The first storey of the construction is surrounded with an elegant colonnade of sculptured wood and worked in at leisure. Lastly, the most popular of this style is the temple of Matsyendra Nath in Patan, dedicated to the patronal divinity of Nepal; it is roproduced on a smaller scale at Kathmandu under the vocable of the "Small Matsyendra Nath".

The pagoda can in no way vie in antiquity with the chaityas; none among them seem to date back later than the XVth century. But their architecture reproduce undoubtedly the styles of immemorial date; perhaps they are directly connected to the primitive wooden architecture which preceded in India and which even inspired the most ancient stone monuments. A construction of the same type

is found shown on the plate of Sohgaura, which dates back to Ashoka's epoch.[6] Among the several objects shown heading the inscription, one can recognize here and there a chaitya, two identical kiosks each with two stories, with two inclined roofs with a progressive set off borne on a belt of pillars.

The kondo and the temple of Horuiji in Japan, erected in the reign of Shotoku Taishi (593–621), prove that from the end of the XIth century the consecrated type of the wooden pagoda such as there still exists in Nepal, had propagated itself through the intermediary of Chinese Buddhism up to Korea who was the initiator of the Japanese artists. The nine-storeyed tower which provoked the admiration of the Chinese envoys in Nepal towards the middle of the VIIth century. (see sup. 1, 159) belonged probably to the same style of construction. Nepal, here again, is the authentic image of lost (vanished) India.

Without losing sight of the forms consecrated by the tradition, Nepal did not neglect to borrow from India the new types she elaborated. Sometimes she (Nepal) attempted a faithful reproduction of a famous model; thus it is that the Mahabuddha-vihara of Patan seems to be a copy of the temple of Mahabodi, erected at Gaya on the holy site above all, where Cakyamuni discovered the illumination. In the reign of Amara Malla at the beginning of the XVIth century the Acarya named Abhaya Raja went on a pilgrimage to Gaya with his young wife, there a son was born to him whom he named Bandhaju. One day he learnt by a supernatural voice that Mahabuddha was satisfied with his homages and induced him to return into Nepal to reap a just regard. Abhaya Raja took the precaution of carrying away an image of the temple of Gaya; having returned to his native country he had erected on the model, a three storeyed temple which was only completed by his grand-son. This temple still exists in perfect condition, preserved by the belt of houses that press round her and hardly allows of a narrow passage between. It is divided into five stories; in the chapel of the first floor (storey) is found, as at Gaya a large statue of Cakyamuni. Amitabha is the patron of the first storey, then come successively a stone chaitya, a dharma-dhatumandala and a vajadhatu-mandala who are respective patrons of the higher stories. A gilded cudamani in the form of a chaitya, crowns the edifice.[7] In the other cases the Nepalese architects are inspired by the Hindu styles without being enthralled by them; the most fortunate of these adaptations is the pretty temple of Radha-Krisna which rises on the square of the Darbar at Patan.[8] Set up in constructions of purely Nepalese style, it blends most harmoniously its elegant and refined cutlines to this whole Fergusson, who is the most competent of judges does not hesitate to recognize, in spite of the original placing of the pavillions "A Bengali influence where no mistake is possible".[9]

Beside the religious monuments in

earth, bricks, plaster, wood, stone, there are still others and none the less reputed, which hardly comprise for construction an enclosure. The image of the divinity is offered thither to the adoration of the faithful in open air and under light shed; such is the sancutuary of Daksinakali at Phirping or of Surya-Vinayaka near Bhadgaon; but whatever be the nature of the construction and its importance, there spreads in more or less abundance or wealth, a little world of chapels annexes oradornments which justify the name of "town" (purs) sometimes applied in the religious nomenclature to these sacred enclosures. The most compact groups are the two religious hearts of the valley: Swayambhu and Pashupati. The numerous chaityas strewn on the flanks of the hill of Swayambhunath or closely built cr the double summit which crowns it, the pavillions which fill up the precincts of Pashupati and which cover the steep banks of the Bagmati do not ask for any description, they reproduce, in the varying scales, the types I have already enumerated.

One of the most widely spread accessories in Nepal which is also common in the temples of Buddhism and in those of Sivaism, is the independent pillar, erected before the "facade", sometimes, rounded, sometimes squared, sometimes with the arris bevelled, sometimes buried in the ground, or circled with a ring at the base or even supported on the back of a turtle and crowned almost always with a full-blown lotus which serves as a crest and at the same time as the base for an image. The custom is a very ancient one; the first monument dated in Nepal is the pillar erected by Mana deva in front of the temple of Gangu Narayan in 386 Samvat; this **pillar,** squared at the base, becomes octagonal, then is hewn out into sixteen sides, lastly is rounded off at the higher portion; it was originally crowned with a Garuda under the features of a winged man bending on one knee. The Garuda has fallen down only half a century ago, and its remains are preserved in the court of the temple. A royal doctor has had installed at his own expense, a new crest with a "chakra", the disc of Vishnu. The old pillar (or column) of Harigaon on which is engraved the hymn of Krisna Dvaipayana has preserved original crest; Garuda kneeling on a lotus; in other cases the figure on the summit represents the giver, like on the place of the Darbar in Patan or the vahana of the mouse before the temple of Vinayaka, sometimes even like, to the Matsyandra Natha of Patan, a line of small pillars carry all a gallery of small animals; elephants, horses, lions, griffons etc.

The pillar is often adjacent to a stone portico where hangs a large bell. The visitor priest or layman who wishes to make use of it to drive away the demons, knocks with the hammer, the sides of the bell; the bell itself is fixed and **immutable.** The dexterous melters of Nepal have excelled for a long time in the manufacture of bells of large dimensions as well as in the little bells in the sacred service of the rattles that joyously

play in the breeze every day from the roofings of the pagodas. It is also to their skill that the temples owe those metal banners that sometimes hang from the arrow to the portal and those metal flags that are gilded and fixed to iron staffs. Against these resisting accessories or perhaps through lack of them, are erected on the consecrated soil high bamboo poles which are garnished with multicoloured cloths in the style of oriflammes (flags). One also often sees on the summit of the chaityas threads on which hang small flags which get entangled on the neighbouring houses; the Tibetans in particular follow this usage in their temples at Buddhanath at Badhmandal; I have already mentioned examples of the same practice borrowed from the history of Nepal. The niche for prayers is reserved to the Tibetan Buddhists. The Nevars who make them do not use them, one finds only at Svayambhu and at Buddhanath those metal cylinders on which are stamped the all powerful letters: "OM MANI PADME HUM" a long paper band made into a roll and pressed into the interior of the cylinder repeats "ad infinitum the same characters traced by the untiring hand of copyists; the faithful who starts moving the mill on its metal axis, also mutters between his lips the same sanctifying formula, the alpha and omega of the Tibetan devotion. Amusing example of the might of the words. By a kind of pun, the faithful can "turn the wheel of the law" as did Buddha at one time when he preached his first sermon in his campaign at Benares.

Among those ordinary emblems of Buddhism and Nepalese Shivaism there takes first place the "linga" and "yoni", the two sexual symbol which express by their union, the fertilizing power of the inexhaustible nature. In spite of the current prejudices, the forms adopted in usage in the whole of India could hardly offend modesty of the most sensitive; the most complaisant eye only recognizes a cylinder or a cone of stone encased in a stone disc. The most cared for lingas show sculptured the five faces of Shiva, four disposed symmetrically in a ring and the fifth on the summit. The linga of Pashupatit, he holiest of all has a height of about three and a half feet, it is made of hard grit-stone; from the shaft th re stands out in relief four faces and four pair of hands; the right hands each carry a rosary of rudraksa, the left hands a pot of water (Kamandalu). Ordinarily the linga is concealed under the mass of gold and silver ornaments, which is removed at the time of religious service. Buddhism has been able to adopt without effort a symbol so popular and so assuaging. It got off, even after inventing a new interpretation; the Buddhistic linga represents the primordial lotus, the yoni shows the source of whence it sprang out. A serpent entwined on the border of the yoni recalls the Naga Karkotoka hidden in the depth of the waters. The higher portion of the linga, worked out in the shape of a cupola on the model of the chaityas interprets with the resources of the matter the immaterial flame wherein was manifested Adi-Buddha. The faces of Shiva and Shivistic emblems are replaced by the faces of Buddhhas or Boddhisattvas and

by Buddhistic emblems. Guhyecvari, the goddess of common to the Tantras of Buddhism and Shivaism has an emblem proper; the triangle (trikona) which is frequently met traced on stones consecrated in the neighbourhood of temples.

The "vajra" is a Hindu emblem, but Buddhism has awallowed it to the extent of adopting it as pre-eminently its symbol. It is Indra, the sovereign of the Vedic pantheon who at one time possessed and brandished this powerful weapon; but the humiliated god has had to deliver to Buddha the insignia of his power. Like Indra made use of it at one time to crush the demons, his rivals, the Buddhist priest manipulates in his turn the thunderbolt against the multitude of evil spirits. Reduced to its elementary form, the vajra consists of a stem raised up in the centre, to give better grasp to the hand garnished at both its ends with four or eight iron lances bent with their points bent again towards the extremeties of the transversal axe. The finest specimen of vajra which is seen in Nepal is undoubtedly the gilded vajra, five feet long, which king Pratapa Malla had erected in the XVIIth century on the terrace of Sva-Yambhu Natha at the outlet of the long staircase which ascends the hill and leads to the platform. But the Vajra is seen again everywhere in the monuments of Buddhism, beginning from the arrow of the chaityas and ending by the little rattle of the priest. The vajra and the bell form an organic couple like the linga and yoni; the vajra, male, represent the Buddha; the bell (ghanta) feminine element, represents Sagacity (Prajna).

The divine feet (charana) are again an emblem common to the two great worships. Before the influence of the Greek arts, ancient India seems to have felt a repugnance in representing its gods in the human form, thus it is that the sculptors of Bharhut, to show "Ajatacatrou in adoration before Bhagavat" have represented the king kneeling before a throne which shows the stamp of two feet. The language reflects the same idea, an inferior being speaks humbly of the "feet of the king", of the "feet of the master", as if his prostrated attitude prevented him from recognizing nothing else without being disrespectful. The Nepalese represent profusely the feet of the Buddha carved on the stone or painted in colours recognizable with the eight good luck carriers (mangala) which adorn them; the crivatsa, the flat lotus (padma) the banner (dhvaja) the ewer (kalaca) the parasol (chattra), the fly-flap (camara) circles feature the cakra, "the disc" which is dya a metaphor the symbol of the universal sovereignty. The same signs are to be found again on the marks of Vishnu worshipped in India, in particular on the miraculous stamp which the pilgrim never cease to worship at Gaya. As if to interpret the close relation of the two divinities it is Vishnu who succeeded to the Buddha on the very scene of the Bodhi.

Besides the feet of Buddha, the

Nepalese Buddhism also worships the stamps of Maujushri; they show an eye traced crosswise on the foot, similar to the one which is painted on the bases of the arrows of the chaityas. The most venerated stamp (or mark) is to be found on the western platform of the syambunath which a slight depression separates from the principal terrace.

The "dhatu-mandalas" exclusively belong to Buddhism. They consist of a stone cylinder or one made of masonry with a cavity reserved in the interior, it corresponds to the chamber of the relics of the stupa, but this cavity must remain empty to shelter the spirit of the divinity. A circular stone covers and closes the cylinder, it is ornamented with diagrams cleverly complicated (mandalas) where are entrangles in a fixed order, emblems and figures of every nature. If the dhatu-mandala isconsecrated to Maujushri, it is adorned with 222 drawings and receives the name of "dharma-dhatu-mandala", if it is consecrated to Vairooana, the most sublime of the Buddhas, they adorn it with 50 or 60 drawings only, and it is then a "vajra-dhatu-mandala.

The emblem preferred by Vishnu in India, the calagrama is exclusively of Nepalese origin; the cala-grama is an agglomerated concretion around a serpent-stone and gifted with magnetic properties. It is only met with in the bed of the Kali-Gandaki. However in spite of the neighbourhood of the layer in spite of the high prices which the Vishnuists Hindu attach to these shells, the calagrama has only been introduced in usage in Nepal under the last of the Malla kings of Kathmandu, Jaya-prakasha.

Among the accessories which contribute to the exterior decorations one must mention apart, the inscriptions. The pious vanity of the donators, helped by an instructive taste of art, has multiplied the epigraphical texts of the detriment of archaeology; the old documents have had to cede their places to the new-comers, sometimes even the antique stone laboriously carved, has been itself changed into a palimpsest. The whim of the lapicides in varying the characters have known how to render them elegant and decorative like arabesques, whether be it that they cover high tablets or they adorn the bareness of the sides of a pillar, or again that they run on the very lines of the monument on the square of the Darbar at Kathmandu the steps of the temple erected by Pratapa Malla bear engraved the lucrubrations of this too-voluminous poet; the insipid on mani padme hum, only appears in the sanctuaries of the Tibetans stubbornly reproduced with a surprising cleverness the head, the Tibetan caligraphy exercised undoubtedly by a continuous practice, excel in drawing among the most contradictory materials to spread out before the eyes the blessed formula".

I can only mention without stopping

the multitude of sculptures works in relief or statues that abound in the court of the temples. The inexhaustible pantheon of Buddhism or Shivaism spreads out enough to discourage the enumeration; a complete and double again mythology would be needed, to draw up the inventory of this enormous divine "personnel". Even the animals hold a large place, for instance the colossal bull in gilded copper which guards the entrance of Pashupati the face turned towards the door of the sanctuary. I must however mention a local singularity; the sculptured pannels of wood that work up like a frieze around the pagodas, illustrate with a science in which a science in which the whim does not disdain to smile the learned teachings of the kama-castra. Most unexpected sexual combinations are exposed to the indifferent eye of the faithful the intervention of clever animals, like the monkey and the elephant, often complicates the play of the figures. One can also notice particular houses adorned with friezes of this style. The explanation I have gathered is general. These scenes are credited with possessing the virtue (or power) of keeping away the thunderbolt.

Other ornaments not less strange also garnish the 'facade' of the temples. Certain among them receire by virtue of an immemorial usage, the utensils of the kitchen loft to the scrap iron heap the walls then disappear under the odds and ends and scrap-iron hung about aimlessly (such for instance the temple of Cakyssimha in the Chaubahal at Chobbar) often also the horns of bulls that have been sacrificed remain in possession of the temple, and those trophies of butchery end up by covering the walls. European chromolithographies and Chinese prints, come from which circuit ? Complete this aspect of heteroclite bazar. The religious monuments to whatever church they belong have almost always for annexe a "dharmacala" intended to lodge visitors pilgrims and travellers. The dharma-cala of the most elemeatary type consists of a wooden kiosk on a platform of masonry, four pillars support the tile roofing; being more comfortable, it is closed on three sides with brick walls, the largest have the dimensions of the real house with stories, with a compound in the real bordered by service buildings; on the frontage, a verandah on the ground floor and a balcony on the first floor, the majority of the dharma-cala reveal superb specimens of sculpture on wood (or carving on wood). An inscription on metal affixed on the interior wall commemorates the name of the founder and the date of the erection.

Another category of pious foundations is not less scattered in Nepal; they are the "dharas" (or "hithis") and the "pranalis". The pranalis are ordinary public fountains; a pipe brings the water from a neighbouring sourcc, the stone orifice generally represents the fantastic mouth of an animal like the gutter-spouts of Gothic Churches. A pranali of Kathmandu still shows a commemorative inscription traced in the reign of Amcuvarman in the first half of the VIIth century. "Vibhuvarman

has had constructed this excellent water-pipe to increase the spiritual merits of his father (insor. Bhagvanlal, No 8. The dhara or hithi is a pit open skywards and dug out in the soil and bordered with a parapet; a ladder helps one to descend into it and sometimes the entire periphery (circumference) is worked out in tiers. Water trickles down at the bottom by several openings. It is in a ruined hithi that I have found my inscription of the Tulacchi-Tol in Bhatgaon, dated in the reign of Shivadeva towards the end of the VIth century. The most magnificient dhara of Kathmandu and of the whole of Nepal as indisputably that which general Bhimsena has had built, towards 1825, in the south-west of Tundi-khel, on the occasion of an astronomical phenomenon (maha-varuni); it vies in splendour and luxury with the monumental pranali with [21]water-pipes erected in Bala-Nilakantha (Balaju) by King Jaya-Prakasha of Kathmandu, towards the middle of the XVIIIth century.

The dhara pertains at the same time to the ghat (ghatta) and to the basin (tataka, talao) common to the whole of India. The ghat is a staircase of baths, built on a consecrated site (tirtha) which descends from the bank right into the river; the ghats are numerour, like the tirthas themselves. At Pashupati the Bagmati flows between two rows of ghats. The basin is in principle a reservoir dug out to remedy the scarcity of the waters of the source or the rain waters; it serves to most varied usages as cistern watering-place and basin of ablutions at the same time; sometimes again they are erected without any real need, perhaps by a taste for the picturesque as an accessory of the landscape or by a taste of comfort as a corner of freshness; such for instance the basin of Rani-pokhari, in Kathmandu on the outskirts of the field of manoeuvres; a causeway reaches as far as the middle of the tank and terminates in an elegant pavillon whence the eye can encompass the panaroma of the Himalayan glaciers; king Pratapa Malla has had dug this basin memory of his son who died a premature death and as an attempt to divert the queen's attention from her inconsolable mourning; being refined in his religious practices as well as in his pedantry, he took care to have the basin filled with the waters gathered from all the tirthas.

After the temples destined as the abode of the gods, come the edifices assigned to the religious communities. Nepalese Buddhism has inherited from the antique vihara, the general house where the monks of old would retire to study and meditate during the rainy season. The town of Patan the old metropolis of faith, prides herself in possessing fifteen great viharas, with about a hundred branches subordinate to the parent establishments; Kathmandu possesses eight great viharas, with eight lesser ones. The essential features are to be found everywhere identical; the vihara (Bihar, bahal, bihi) consists of a square of houses with two stories, built on the edge of an interior courtyard wherein rises a contr o

chaitya, often surrounded with smaller monuments. The gate of entry is narrow and low decorated on the exterior by a pair of eyes and ewers; the entrance is guarded on the right by Ganesha and on the left by Mahnakal; one, recognizable by his elephant's head, the other by his three red eyes his protruding teeth and to his festoon or garland or skulls, facing the entrance in the main building opposite there opens a chapel consecrated to Cakyamuni with the statue of Buddha attended by a numerous "personnel of gods geniuses and Bodhisattvas, painted or sculptured. The other three sides of the circuit on the ground floor form an enclosure which serves as a place for walking and at the same time as a lumber-room there, accumulate without honour, the accessories that co-operate in the worship and periodical festivities. The columns, the window, the doors, the pannels attest to the triumphant skill of the Nepalese chisel in the sculpture of wood. Several of the viharas that are in existence to-day pretend to connect their origin to the most distant past of Nepal. The Vihara of Carumati (vulgo, Chabahil), to the North of Deo Patan should owe its name and existence to a daughter of Ashoka; she had accomplished the Emperor on a pilgrimage, having reached Nepal she became a witness to a prodigy which decided her to remain there for good; an iron arrow had suddenly changed into stone; Ashoka marries his daughter to a ksatriya of the country, Deva Pala. The married couple resided at Deo Patan, believed and multiplied, lastly barumati becoming old erected the monastery which henoeforth bore her name, retired from life and died in the monastery. The Cakra-vihara at Patan passes for a creation of king Manadeva the Suryavamci the Maha deva of the pillar of Changu Narayan and of several other inscriptions; it is undoubtedly this convent that an inscription of Amcuvarman designates as the Shri-Mana-vihara, because Cakra-Vihara still bears today in the literary usage the title of Manadeva-samskarita-cakra-maha-vihara other viharas also mentioned in the inscription of Amcuvaraman have now disappeared; such for instance the Kharjurika-vihara the Gum-vihara etc. The testimony of the epigraphical texts attests at least to the great number of convents in Nepal as early as the VIIth century; one among them the Gum-vihara is designated by a name drawn from the local dialect instead of the usual Sanscrit names. The case is repeated at an epoch nearly as ancient for the Hlam-vihara as a manuscript of the XIth century, extols as "a foundation of ancient dynasties erected to adorn in a worthy manner the land of Nepal and where shines for ever the wood of the Sugata". The Chinese I-tshing mentions at the close of the VIIth century, the Nepalese convent of the the king of the Gods (T'ien-wang-seu). A son of the wet-nurse who had accompanied the Chinese princess married to Srong-tsan-gam-po, was them residing in that Vihara. "This religious being adds I-tsing, knows the Sanscrit dialect-very well and has compared himself with all the Sanscrit bocks. Thus the sanscrit culture was then flourishing in the Nepalese monasteries and the people of Tibet who felt the monastic

vocation would cross over into Nepal. The Sanscrit original of the Chinese name mentioned by I-tsang is doubtful; 'T'ien-wang, (king of Gods) is one of the designations of Mahecvara, otherwise said of Siva; it is then permitted to suppose with Mr. Chavannes a form such as Shiva-vihara. But a convent of this name has not yet been discovered in the Nepalese documents, we know on the contrary from a positive source a Shivadeva-vihara. An inscription dated 143 Samvat (Bhagvanlal, No. 13) bears a donation in favour of Shivadeva-vihara, it eminates from king Shivadeva the Thakuri, who reigns half a century after the voyage of I-tsing; but the monastery or a monastery of the same name could have had for founder and eyonym another more ancient Shivadeva. The Vamcavali relates precisely that Shivadeva the Suryavanci predecessor of Amcuvarman constructed a vihara wherein to retire after his abdication. This monastery repaired at first by king Rudra deva after his a abdication then restored by Apious Never in 1653, still exists in Patan, to the S. E. of the Darbar. It is given the name of Rudravarna-vihara in Sanscrit and of Onkul-bahal in Nevari.

It is also necessary to mention among the ancient convents that exist to-day the Yampi-bihar of Patan in the vicinity of the Chaitya of Ashoka situated to the North of the town. Tradition attributes a Brahman of Kapila-vastu, Sunaya Shri Mitra as its founder who had proceeded to Tibet to receive the teachings of the Iamas in the reign of Rudradeva, the Suryavanci; two of his diciples, Govardhana Mishra and Kacyapa Mishra came from Kapila-vastu to join him in Nepal and founded one the Dunta-Bihar the other the Lalibana-bihar. At an epoch forther back again, a queen of Marvar, Pingala is supposed to have founded a famous convent which sheltered no less than six hundred religious men in the days of Narendradeva, the Thakuri.

The population of the viharas has sadly changed; the ancient community of monks who were bachelors, learned and studious has disappeared. It has been replaced by unworthy heirs, the Banras. If the monasteries have been the abode of relection and paryer, they serve now-a day as dwellings to a swarming multitude and boisterous crowd of men women children huddled together in defiance of hygiene in narrow and low-roofed rooms wherein are exercised professions altogether wordly, gold-smith's art, sculpture, decorative arts; other among the Banras are employed outside as carpenters as melters, as plasterers? Science is dying out or rather she is dead; a miserable pujari, entrusted by the community with the daily worship comes and mutters every day before the statue of Shakyamuni hymns (stotras) in barbarous sanscrit which he does not understand or recites a section of the Prajna-paramita in Eight Thousand stanzas (Asta-sahasrika) which he understands still less; it is he who detains the old manuscripts drawn up at one time by pious copyists and who allows with an astounded indifference, time and the insects consume on these relics their work of destruction. The tradition of the old talents disappears;

at the beginning of the XIXth century Hodgson still found real erudites to instruct him;Amritananda the Pundit who served him as initiator and guide handled Sanscrit with ease, his copy books, preserved by his descendants in the convent of Mahabuddha, in Patan show to his honour all that Hodgson owed him. His great grand sons have been compelled in order to live to engage themselves as translators to the British Residence. The old Pundit Kulamana of Patan earns his livelihood by teaching the rudiments of catechism and by copying manuscripts. Behind them one does not even see peep a successor.

These signaler guests of the Buddhistic convents these carpenters, blacksmiths, scribes sextons are holden to their priveleges to the Brahmanic spirit, it is in the name of the caste that they claim a lodging in the vihara one part on the revenues of the vihara. The fathers of families chiefs of a numerous progeny, descend by a ligtimate connection (filiation) from the revolutionary monks who rejected at one time the vow of chastity and created in their hovel a conjugal home. At what time did the crisis happen ? the Buddistic tradition of Nepal imputes this fall to the legendary champion of modern Brahmanism, Shankara Acharya; this formidable controvertisis who still leaves after twelve centuries his trace on the Hindu mind had in the course of his triumphant tours, visited the Nepalese valley. Several of the kings of Nepal have borne precisely the name of Shankara (deva), the legend has profited thereby to introduce more easily the acharya in the chronology of Nepal, it makes him appear under the father of Shankara deva, the Suryavamei; and a few centuries later, it brings him back without serupule in Nepal, under the father of Shankara deva the Thakhuri. The system of transmigrations helps the chronology so easily from a confused state on his first passage, the Bhiksus and the Cravakas established in the monasteries do not even attempt to hold up against him; house chieftains (grhasthas) braver, summon to their aid Saraswati, the goddess of eloquence, but Shankara diverts her form them by the superiority of his magical means. Some flee; others are massacred, still others admit themselves vanquished and get converted; he imposes on them the practice of bloddy sacrificer which the Buddha had forbidden, he comples the nuns (bhiksunis) to marry he **comp!es** the chiefs of the house to shave their heads entiraly like the hermit without leaving a tuft of hair on their skull (cuda) like the Brahmanic style he removes the Buddhism string; he destroys the 84000 canecical works of Buddhism and introduces the religion of Shiva in place of the vanquished religion. Yet he was obliged to leave the Buddhists in possession of a few temples through the want of back towards the sea, without attempting to conquer the Northern regions of the world.

When Shankara re-appeared in the period of king Vara deva, under a new incarnation he was contented with verifying in Nepal the maintainance of the

observances he had introduced, then he continued his course towards the North and entered into Tibet; but it was his doom; the lama of Tibet whom he accused of unclealiness opened his stomach with a knife to spread to the light of day the purity of his heart, Shankara frightened wished to escape, but the lama pierced his shadow with an iron lance and Shankara fell dead [9] .

The name of Shankara Acharya is in these accounts only a symbol; it represents the fortunates struggle undertaken by Brahmanism against its rival who was weakened. In fact, the fall of Buddhism was less the consequence than the cause itself of Brahmanism. The ancient discipline had really relaxed. The sympathy of the Chinese pilgrim may have been instrumental in concealing the evil; but the impartial testimony of the Kashmerian choronicle shows that about the XVth century a portion of the clergy in Cashmere was married. One of the wives of king Megha Vahana constructed in fact a a great vihara, one half was reserved to the Bhiksus whose conduct was in accordance with the holy precepts (ciksacara), the other half, to those who had wives, children, cattle, property and who deserved blame for having adopted the domestic life (garhasthya - garhya). Numerous influences had combined to bring about this relaxation, among others the propogation of methods of simplified salutations, reduced to the recitation of a formula or name. Thus it is that in Japan the sects Shin-shou founded on the continous adoration of Amitabha, has eventually ended up by suppre sing the singleness of the priests and the prescriptions of abstinence. The transformation is accomplished by degrees, slowly and gradually winning one and all. In the XVIIth century the kingdom of Patan, more faithful to Buddhism than the kingdoms of Kathmandu and Bhatgoan still numbered twenty five viharas "nirvanikas" where the monks would observe the vow of celibacy. The political power could not assist with indifference to a reform which fetally diminished the strength of the clergy; deprived of the prestige of chastity embodied in the sections of social life, the monks ceased from forming an invincible organism they were fatally divided into associations of unstable concerns, which the royalty could cultivate or stiffle by opposing them.

In spite of so profound a revolution, the forms have partly survived to the spirit of the past. As a married man father of family, craftsman, the Banra is not less for these an ordained monk, he does not receive the less the protections which orthodox Vinaya prescribes. An ingenious solution has enabled the conciliation of the respect for the tradition and the exigencies of modern times. The candidate applies to his spiritual director (guru), he expresses to him the wish of entering the order, or becoming "Bandya" (Banra). With the generous help of magical diagrams and consecrated utensils the Guru at first obtains for his disciple the three protections from the thunderbolt (Vajraraksa) by

means of a tun (cask) which he wields about; from iron (loharaksa) by means of a bell he brandishes; from fire (agniraksa) by means of a cup of alcohol; then he baptises him with holy water (kakaca adgiseka). Two days later, the Guru assisted by the superior (nayaka) of the vihara and the superiors of the four neighbouring viharas, confers the ordination, it is the vow or ordination which definitively separates the novice from the worked (pravrajyavrata). The novice receives at first the five prohibitions (vairamani); no attempt on life; no illegal appropriation on incontinency; no falsehood; no alcohol. His hair is shaved off, he is sprinkled over with holy water, they give him the name of a religion; then he receives the ten precepts (ciksapada) which forbid murder, theft, allurement of the passions, falsehood, liquor dance, gold and silver. He is then given a complete religious equipment under linen and those worn on top (civara and nivassa) the wooden bowl for alms (pinda-patra), the rod for the journey (kbikhari), a pair of wooden sandals, an ewer and a parasol; The orthodox rite or ordination is completed; but the intrusion of the Trantric doctrines has overburdened this ritual with supplementary ceremonies in honour of those divinities foreign to Buddhism; Bhairava, Mahakala, Vasundhara, etc. For four days running, the novice is made to play his role seriously; then after the lapse of this time he returns to his Guru and tells him, "My master, I cannot remain an ascetic, take from me the costume and the other appendages of the monk; remove me from the practice of the Cravakas and teach me the practice of Great Vehicle" The Guru replies: "In truth in these days of degenaration it is difficult to practise the observance of the pravrajya, adopt then the one of the Great Vehiele, But if you renounce the pravrajya, you can not be relieved of the five prohibitions; no attempt on life; no theft; no adultery; no slander; no alcohol. "The trick is completed; the ascetic of yesterday returns to his home.

The Banaras are not all indistinctively qualified to the sacerdotal service; the functions of the priests are exclusively reserved to two of the groups of the community; the Gubharjus and the Bhiksus; and even then it is with different titles. The Gubharjus alone can claim to the dignity of "Bajracharya" lord of the thunderbolt. The Gubharju must to maintain himself in the rank where his birth has placed him, submit before becoming a father of family to an initiation which proves his capacities as a ritualist; he must be able to officiate at the daily ceremony of the home where the flame received to cary it to the gods an effering of melted butter and grains. If he neglects to procure or qualify himself in time for this diploma, he descends to the rank of Bhiksus and he drags in his fall all the descendants yet unborn. If he displays greater knowdlege than that be learnt in the ritual of the homa, the Gubharju then takes the title of "Bajracharya" or more pompously "Bajracharya-Arhatbhiksu-Buddha" He is

the only priest authorized to celebrate the ceremonies of the religion be they private or public and to confer the regular sacramets of marriage, birth and death. While in s cerdotal garb, he wears on the head a mitre of gidled copper richly sculptured, adorned with a double row of shields on which are enchased the faces of the Buddhas and Taras, crowned with a transversal tun with an escutheon above it; he holds in the hand the fund and the bell; from around his neck hangs to his waist a rosary of 108 beads with a tun and a bell run trough here and there and the end of the sotary there hangs again another vajra. He wears a a costume of a dark red colour (kasaya) which consists of a tightfitting tunic (civara) and a skirt gathered up in folds at the waist (nivasa). He has a Levite to assist him; the Bhiksu. The Bhiksu wears the same costume but with different appendages; he wears one his head a coloured bonnet, of cloth with a filded button or a vajra as a set-off; the rosary that hangs from his neck has no ornaments, lastly he holds in his hand the religious man's rod (khukuri) and the wooden bowl for alms (pinda-patra).

Under the old "regime" the convents possessed considerable properties, kings and individuals vied with one another in matters of chrities and munificences. Several of the most ancient inscriptions commemorate donations in favour of the convents; I have already mentioned so above. Beginning from Vrsadeva, the Suryavamci, the Chronicle registers, nearly under every reign, new foundations. The Brahmanic propaganda and the conquest of Nepal by Hindu dynasties carried a fatal blow to the prosperity of the Viharas. The struggle began, masked and underhanded. The reign of Siddhi Narasimha marks one of the most precise moments of the crisis (about 1620 to 1667). Siddhi Narasimha belonged to the dynasty of Harisimha which boasted of Brahmanic origin; he had vowed to the god Krisanha a glorified devotion, like this sensual and tender god can only inspire he practised incessant susterities fasted according to the severe methods of the candrayana which regulates the rations on the phases of the moon, spent the day in prayer, slept on a stone bed and disappeared one day in the garb of a fakeer. Patan his capital was the fortess of Buddhism with its fifteen great convents always ready to associate in organizations of resistance against the royal power. Without violence, without further weapons than legal measures, Sidi Narasimha undertook to subdue to the civil authority the religious communities. He began by destroying the semblance of anarchy which safeguarded their independece; he made them conjointly answerable to the crown, with regular representatives which answered for each group. The convents of Patan, Kirtipur and Chobahal, received a hierarchical classification which was partly based on the rights of ancientness (seniority), party on considerations at random as if to better-point out the royal indifference. The most important had each for representative their superior (nayaka), officially designated under the title of Tathagatha, the secondary houses had only a delegate to represent them, chosen among their superiors to the benefit of

age. A regulation regulated the cattle of the elections. Thus invested with an administrative function, the superiors lost their posts of the religion, which was transferred to other religious men. Up to then the ten most ancient men of each convent, received on days of festival the worship of the faithful, who venerated them as the incarnation of the ten cardinal perfections (paramitas), would wash their feet and offer them rice-milk. In order to husband the resources of the people, Siddhi Narasimha reduced the number of those privileged to two; only those doyens of the convents situated on the two ends of the roads which was followed by the charriot of Matsyendra Natha were entitled to this homage. Having become fathers of families, the priests were made to submit to the rules of purity prescribed by Hinduism, to celebrated for example, a homa (sacrific offered as a libation) in case of death in the family, under the penalty of legal uncleanliness. A ceremony of purification was imposed on Buddhist Nevars who had travelled or resided in Tibet, the ceremony was entrusted to five superiors of the convent, but the retribution extorted was appropiated by the king. The convents where celibacy, was still observed, attempted to evade the regulations, summoned to hear the royal regulation, ten out of twenty five did not send delegates. Siddhi Narasimha designated from his office, administrators, to replace the mandatories which they refused to elect, and submitted the refractory houses to special regulations.

A century after Siddhi Narasimha, the Gurkha conquest precipitated the "denouement". The deliberate evil disposition extended even to hostility, the confiscation of goods of the communities, the stuborn regural to the least subsidy have reduced the viharas to decrepitude and misery.

THE FESTIVALS;- The religious pass away, the festivals remain. The Nepal of old still survives in the yatras. The "yatra" is strictly a procession a solemn pomp, with a display of dance and music and under the aspect of a sacrifice a liturgic feasting. The taste of the Nevars was found to agree with their superstition to multiply the feast-days; the royal power has partly created and partly adopted them and has sanctioned them as state institutions. Distinct regulations issued from the sovereign authority, divide the organization of the yatras into fixed groups and stipulates the portion of contribution which is incumbent on each one respectively. In return for these pecuniary charges, the ancient regime granted privileges, indemnities and donations. The Gurkha government has suppressed the subsides, direct or indirect and by its confiscations it has drained one of the sources which fed the budget of the yatras. Nevertheless, the yatras exist now, by custom and by the law; Whoever attempts to evade one of the hereditary obligations is punished with a fine and degraded. Willy nilly some have to manufacture the **charikot** for the procession, others turn out masks, others again have to paint dance and officiate. It is a state service and it benefits thereby, because the solemnity

constitutes a magical rite, laboriously combined with its origin, in view of a precise aim. The procession of Matsyendra Natha, which passes to be the most ancient brings the spring-rain, without its efficaious action, the heavens would refuse water to culture. The yatra of Devi, at Nayokot has for aim to drive away the "aoulo" the malaria in the low lands, faraway from Nepal. King Shankaradeva of the Vaicya dynasty instituted an annual yatra in honour of Nava-Śagara-Bhagavati to appase this frightful goddess the form of the yatra is not immutable, but it must only be touched with care. In the XVIth century Amara Malla of Kathmandu re-established the dance of Harasiddhi, introduced at one time by Vikramaditya of Ujjayini, renewed the Vara deva, the Thakhuri and fallen afterwards in disuse; but one of the personages of the dance, the elephant, risked by its magical virtue causing a dearth of grains, in order to remedy this regrettable influence, Amara Malla adopted the dance of Maha Laksmi of Khokhna. The dance of Kankeshwari has disappeared by a measure of similar prudence; one day one of the dancers disguised as an animal was eaten up by Kankeshwari; to comply to the taste this shown by the goddess, it would have been necessarry henceforth to regularly offer a human victim, it was thought wiser to suspend "sine die" the practice of the rite.

The idea of a human sacrifice had nothing about it to surprise or be repugnant to Nepal; those strange disciples of the kindest of masters have never felt any repugnance in spilling blood, even human blood. As early as the epoch of the Suryavancis, before Amouvarman (VIIth century), the pious king Shivadeva institutes as a annual rite a human sacrifice in honour of Vatsala Devi on the date of the 12 chaitra badi. His great-nephew, Vishwadeva wishing to suppress this barbarous custom, the goddess came to claim in person her due. Gunakama deva the Thakuri, founder of Kathmandu, institutes the Sitikhasti, a battle with stones which ends up by a sacrifice to Kankeshwari of the prisoners retained in each camp. Towards 1750, the king of Kathmandu, Jaya-prakasa prohibits this strange rite, a supernatural voice heard in the night, induces the king to respect the tradition. In 1660, the king of Bhatgaon, Jagat-prakasa Malla in a struggle with his neighbours of Kathmandu and Patan over takes by surprise and captures an enemy post, brings back twenty one prisoners and sacrifices them to the gods. They say that Prithivi Narayan, lord of Kathmandu, offered human sacrifices in the royal temp'e of Taleju (Tulasi); but the goddess appeared to him in a dream to show her disapproval. Father Marco della Tomba mentions as an assured fact that "the people of the mountains have no horror to sacrifice to their idols, human victims and particularly the war prisoners, when in a pressing need they ask the help of their gods, thus it is, when preparing their cannons for war they colour them with the blood of a little girl killed on the cannons themselves. "Hamilton in the beginning of the XIXth century, mentions

that the Ghurkha king offers every twelve years a solemn sacrifice where are slayed among other victims, two men of a rank worthy to carry the sacred string. "They are madedrunk, they are carried to the sanctuary, their necks are sliced and the spray of blood is directed on the idols, then with their skulls, cups are made to be used in these horrible rites."

Man is only a victim of exception, the ordinary victims are the buffalo, the ram, the cock and the duck. In India, converted to the respect of life (ahimsa) by the heretics, Buddhists and Jainas, a chapel stained with blood is a rate sight, which is shown to the curiosity of tourists, in Nepal the temple is a kind of shambles. Horns, bulls heads hung on the walls, blood stains on the soil and on the idols, small of the slanter-house which one, breathes are enongh to indicate the sanguinary prodigality of the faithful. The sacrifice of the buffalo in particular is an unforgettable nightmare; the vigorous animal is firmly bound by the four feet, the head thrown back to clear and stretch the neck, in this priest deals two symmetrical incisions on the right and left of the neck, without haste or emotion he presses his fingers in the gaping wounds, widens and searches in the flesh for the jugular veins, he separates them from the enveloping tissues by dexterous jerks and brings them out slowly to the edge of the wound, in taking care not to cut them the half-choked animal, contracts and exerts itself to no purpose, around it the assistants discuss in a peaceful way the manoeuvres of the priest. At last the critical moment has come; an incision dealt simultaneously in the two veins allows the escape of a flood of blood which spurts out towards the idol. Is it covered with blood, and the rice deposited as an offering in front of it ? The divinity has approved the homage. Otherwise when the awkwardness of the operators has wrongly calculated the distances, the angles, the openings of the incisions, every thing has to be re-done. The sacrifice consumed the head is detached, placed before the divinity and the flesh roughly cut up, shared between the priest and sacrificer, serves to plentiful agapes (love-feasts).

The method of the Gurkha is less barbarous and quicker, the Khukhuri, handled with dexterity slices with one stroke alone, rarely with two the powerful neck of the beast. On certain occassions the sacrifice becomes an orgy of blood; fifty years ago to the testimony of Jang Bahadur the total number of buffaloes slayed rose to nine thousand for the ten days of the Durgapuja.

Besides the sacrifices, the drive of the chariot (rathayatra) is a regular feature of the programme of the feasts. The chariot intended to carry the god and his associate or his human representatives in an massive construction in wood. A combination of strong beams, of between thirty and forty feet long, is set like a platform on wheels made of thick and

broad wood. The platform supports a scaffolding of between ten and fifteen metres. The whole has a fair resemblance to our chariots during Mid-Lent. The structure is dragged by the hands without any team of animals; on the long course it goes over, it must resist the most severe chocks. the alluvial soil of the valley is furrowed with streams and ditches which are not crossed over by any bridge, and in the ascent as well as in the descent, the steep banks give away or sink under the weight of the chariot. The least hitch threatens to delay the procession by one day, because the the chariot and the divinity must necessarily pass a night at fixed stages; should the sun sink in the West without the preposterous halt having been reached, the morrows course will not go beyond the stage that was missed, however close it might be. The crowd watches with anxiety the incidents of the trip, ready to interpret them as omens. After two and a half centuries, one still relates the adventures of the procession of the chariot in the year 1654, in the reign of the mysterious Siddhi Narasimha, at Patan, Having commenced moving under unfortunate suspices, the chariot of Matsyendra Natha advanced on the first day as far as the flight of an arrow, on the morrow, the journey was as slow. On the eight, a sudden jerk (or jolt) broke the front portion. Five weeks later, the chariot still persude the stages of its arduous itinerary, when the right wheel was engulfed in the clay; a day later, the other wheel broke. A whole day was spent in repairing it, the journey was hardly resumed, when the two wheels cracked at the same time, a new delay was caused. The chariot was repaired and crossed the stream of Nikku, the right wheel remains fixed in the sand; then the pole (of the chariot) broke. It was sorrowfully decided to remove the divine image from the chariot and to carry it on a stretcher back to its lodgings. The anxiety increased when the face of one of the Ganeshas was noticed to be perspiring. A special sacrifice was then offered with the view of keeping away the threatening dangers.

The yatra which commemorates an episode of the religious or legendary history and which professes to evoke the same in the mind of the faithful, would carry a dwarf of dramatic art whom the beliefs of Tantrism have vivided. The Tantras, wherein Buddhism and Shivaism communicate, prescribe ceremonies brutally realistic where the faithful assembled worship one of the divine couples under the feature of a small boy and small girl, consecrated by preliminary operations. The sexual mysticism which presides over these doubtful rites loves to express itself in the disturbing visions of the delicated-flash. Under this inspiration, the yatras have integrated in Bengal a renewal of the Indian theatre. In Nepal also, they seem to have transformed themselves at an early period into living pictures (tableaux vivants) "The Lakhya-yatra instituted by Gunakama deva the Thakuri to commemorate the victory of Buddha

over the tempter Mara, represented thc gods in adoration before Shakyamuni triumphant. Even to-day on the seaffolding of the chariot of the Magha Purnima, truculent personages figure (or represent) the adventures of the demon Hiranya Kashipu and of his son Prahalada the enemy the other the devote of Vishnu. From an early date also, the Kumaris the Virgins who incarnated the energies (Shakti) of Tantrism have been shown by little girls, carefully chosen for this glorious role. To watch them sitting on their thrones hierarchy and grave with fixed looks features faked laden with jewels and and sumptuous garbs, the nostril swollen with superhuman pride, beautiful as idols children by their frail grace women by their fascinating charm one does not feel surprised that a whole nation worships them, The expense is not without profit. The kumari who figures in the procession of the Indra-yatra is lodged several years in a special house and receives an important donation. But what a test also she has to undergo. In a dim y lighted hall the heads of bulls tinged with blood are at the close of the Dacahra. It is there that the little competitors are introduced and closed in, all aged between six and seven years and recruited in a small group of banras familics. From outside their behaviour is keenly watched. The least expression of fear eliminates the child; the true Kumari, who rides across a tiger and visits cemeteries has no fear of blood or of the Charnel-house. The little girl who holds good, really deserves the homage of the king as the goddess in person and to be escorted by the sabre of the State. When the occasion arises the Kumari makes uses of her figurants to manifest her wishes; when Prithivi Narayan young men then lived as a guest at the ciyrt if Bhatgaon with king Ranajit Malla, the two princes sat side by side to watch the procession of the Vijaya-dashami, go past The kumari who had to give a flower to the king handed it over instead to Prithivi Narayan, the Bhairava who assisted her did likewise. The divine approbation designated the Gurkhas for the Empire.

The dances and the procession of masks complete ordinarily the march-past; the odd and rather frightful whim of the disguiser recalls very vividly the diabolical dances of the lamaical chamanism and Buddhism. The actors, head dressed with heads of tigers beats, lions with profuse manes, stamp their feet, jump and shout. Permanent platforms built of masonry and bricks on the great squares serve as stages to these entertainments. A witness who knew these scenes in the days of their splendour, under the last of the Mallas, has left a detailed description of them.[10] "The people of the country have the habit, during their feasts, of representing a story drawn from their sacred books or a satirical comedy in which they turn to ridicule the certain ways of a particular person. These scenes are represented on one of the public squares, to this effect they have erected on them square platforms of about twenty

each side and about three feet high. The spectators sit down on mats spread on the bare ground of the squares or roads. They have no theatre or getting up (of a dramatic piece); but it the piece has to take place near a river, they spread a cloth on which is painted a river on the scene (or stage) on which the actors are playing, if it takes place in the interior of a (barcareccia), some of the actors then hold in their hands four or six branches of some tree or other; it takes place in a temple the actors place an idol in the middle, and so forth for the change of scene. The actors of these comedies have very little recitative work but on the contrary a great deal of motion, to such an extent, that the principal actor does not recite eight or ten pharases in various scenes in a comedy lasting two or three hours but the choruses do all the singing like in the Greek comedies the Nepalese have at least two choruses in each piece, and the third chorus is formed by the entire choir, that is to say by the two choruses together. The actor expresses for example in two or three verses that he recites the extreme pain (or sorrow) which he is suffering; the choruses, sing alternately, the sorrowful tune of the bitterness of grief, the various emotion which stand out by such a grief in the heart of the being, like hope, despair, fear etc., and thus with all other passions; and while the chorus sings the actor, by the help of his face, feet and bands also by constant dancing harmonizes his gestures to the meaning of the works which are sung. The orchestra of these comedies consists of a few small drums, trumpets and of an instrument consisting of two small metal vases, which are knocked one against the other, according to the note they give out, and in each comedy these are at least eight pairs of these instruments which when played expertly combine in a harmonious chime (or jingle) four trumpets and three drums complete the orchestra. The drum directs the symphony and it is beaten with the hands.

So many divinities and so many sanctuaries only encumber the life of the faithful. The Nepalese calendar seems to consist of a series of general holidays. Pilgrimages, processions, abstinences, alternate with a monotonous regularity, trimmed with forced rests, which are imposed by the ceremonies of the domestic life and the accidental decreas prescribed by the astrologers. Astrology, which plays so considerable apart in the Hindu life is sovereign mistress in Nepal; the Chinese visitors of the VIIth century were already struck with it. The paths of planets the eclipses the conjunctions regulate the home life as well as royal politics. The astrologer who works out the horoscope of those newly-born, calculates the date propitious to marriages, treaties in declaring war interprets the sings and the prodigies and denounes the nefarious hours which delay the departure, interrupt the traffic, suspend enterprises. I shall not attempt to analyse here day

by day the religious calendar, true to the scheme that I have worked out, I shall confine myself to mentioning the characteristics festivals of Nepal. In the Gurkha calendar,[11] the year-whether it be reckoned in the Shakya era (78 A. C.) or in the Samvat era (57 B. C.) commences on the first of Vaisakha (April) badi, fifteen days later than in India where the 1st of Chaitra sudi is the New Year's day. The year of the Nevar computation (880 A.C.) began in Kartika. The procession of Matsyendra Natha (Matsyendra Natha Yatra or Bunga yatra) solemnly opens religious year. It commemorates the introduction of the new god under Narendra deva, the Thakhuri. The Nevars of the two avowals celebrate the procession with equal zest; the Gurkhas without acknowledging it as a religious festival attend to it nevertheless as they would a national festival. Matsyendra Natha is too big a personage that the people should risk provoking his rancours. A company under the orders of a sardar, forms an escort to the god during the whole of his trip, and also curb the suspicious enthusiasm of the crowd. The first day of Vaisakha badi, the Nikhus of Patan go and remove from the temple, red idol. three feet high, consecrated by the veneration of centuries and carry it to the south of the town, under the very tree where Narendra deva and his associates stopped on their way back from mount Kapotala; the stone terrace sheltered under the tree is credited with dating back to Narendra deva.

The Nikhus deposit the statue there; they undress it, wash it (excepting the head which they are not allowed to touch), it is the bath of Matsyendra (snana). The king's sabre, the equivalent of the sceptre in Nepal, is then presented to divinity. After this Matsyendra is brought back to his temple, he is painted, he is clothed and on the 6th he is exposed to the sun. The Nikhus who are Sivaits henceforth hand over the affairs to the Banras. The 12 and the 13, the Banras celebrate the ten ceremonies (dasha-karma) which, beginning from the conception, introduce as a child to be yet born in the regular sections of the society. The 1st of vaisakha sudi, the procession of the chariot begins. Previous to this two chariots have been manufactured; one the largest in the Western borough of Patan near the chaitya of Ashoka; the other at Patan itself in the court-yard of Matsyendra Nath's temple. The greater chariot carries on a vast wooden platform, a square chapel adorned with gildings, around it, a passage allows one to move about, the roof of the chapel supports a pyramid of boughs poles and interlaced strings with yards of ribbons, on the summit at a height of between twenty and twenty five metres is hoisted a gilded image (or statue) of Vajrasatamva which is again crowned with bouquet of leaves. The four wheels of the chariot have the eyes of Bhairava as ornament these eyes are placed on the axle-tree a long pole thin and bent in the fore part carries at its extremity a head of Bhairava. The other chariot is only a reduction of the first one but the doll of twentyfive centuries which it carries is the authentic image of the god. A crowd of faithful constantly renewed

yoke themselves to the chariots and drag them. The course to be travelled over is divided exclusive of accidental delays, in three very short stages, between half a kilometre and one kilometre each one has its regular programme of sacrifice and offerings. The most important stage is last one from the Suvarna-dhara (Golden fountain) to the tree of Narendra. The whole Nevar population of Patan takes part in the festival and the king accompanied by the Prime Minister and the other eminent men all mounted on elephants of ceremonies come and assist in person to the march-past (or go-past). The chariots trace a curve on the right of the tree (pradaksina), then they remain stationary there for two nights then they go to a short distance to wait, ten to twenty days a propitious date for the Gudri-Yatra. When the astrologers have recognized the favourable day the proccession starts moving again and the chariots are dragged on the manoeuvring fields, to the south-west of the town; they remain there for three nights, Lastly the grand day arrives, saluted (hailed) by a whole nation eager to assist to the disrobing of the god. The Banras in full dress, garbed with a red robe, the head freshly shaven prop up the small chariot against the larger one, they bring out the sacred image from its niche, and they remove piece-meal its spangled fineries. But it is the chemise (or shirt) that is looked forward to, that is keenly awaited; it appears the priests exhibit it solemnly to the crowd which prostrates itself and worship it. Matsyendra can from this moment depart from Patan, he carries away nothing that would be prejudicial to his faithful his poverty suffices to his happiness. The small statue once undressed is transferred under a shower of flowers and offerings into a kind of holy arch which the Banras saddle on their shoulders, a cortege of flowers and illuminations accompanies it to Bungamati, five kilometres to the south of Patan;[12] there is the ancient Amarapara which the miraculous barking of a dog designated as the site of the bitch of Matsyendra Natha.

Matsyendra Natha must reside thither, six months in his temple in the centre of the village; when the year is half spent, he will go back to Patan. But once every twelve year, Matsyendra is not content with the tabernacle to travel the route from Bungamati to Patan and from Patan to Bungamati; it is then necessary to construct at Bungamati herself, a solid chariot which will bring the god and take him back across a country furrowed with capricious streams deeply dug by the waters and without roads.

The procession of Matsyedra Natha is believed to infallibly bring with it, rain the population of Nepal lives almost solely on cultivation, awaits from the efficacious intervention of the gods the the beneficial showers, essential to the gohya (rice of the highlands) and the maize. Beaming spring then spreads out in all its gracious splendour; the orange tree,

lemon-tree (or citron-tree), the lilac, the rose—tree, full blown thickets perfume the air with their fragrance.

Whilst Matsyendra Natha is honoured at Patan the town of Bhatgaon celebrates with less pomp the procession of Bhairava, her patron. It is Jayay-jyotir Malla who is credited with having introduced in the XVIth century, the custom of taking out for a drive, the charint of Adi-Bhairava, on the day of the Mesasamkranti (entry of the sun into Aries). Actually the Yatra is celebrated on the lst day of the vaisakha badi; it lasts two days. Two chariots which carry one of them Bhairava and the other Bhairavi, are dragged through the town; in front of the temple of Bhairava, a mast is erected (linga) and thither the chariots are taken to the people proceed with the worship then the sacrifices and the feast completed the mast is knocked down and the chariots are removed to their destination. In the same period also, Devi is honoured with two great festivals; one of them purely local, at Kathmandu, it is the 'Neta-Devi-Yatra'; the other outside Nepal proper at Nayokot but common to the whole of Nepal; the "Devi-Yatra'. The procession which proceeds from Nayakot of Devi-ghat has more faithfully preserved than the others its original character of fierceness and sorcery. The centre of the rites of the Yatras is an ordinary heap of unhewn stones at the junction of the Tricula-Ganga and the Suryavati (vulg. Tadi), both deriving their sources from the Gosainthan. The current, when the snows melt, is so impetuous that it carries away all the constructions erected on the banks; therefore in spite of the holiness of the site, in spite of the vows and zeal of numerous kings, it has been found necessary to do away with a temple. The divine idol remains at Nayokot the whole year round sheltered in a sanctuary, at the beginning of the month of vaisakha, it is solemnly carried to the heap of stones at Devi-Ghat; the place is then surrounded with a wooden fence and the rites begin. The Banras carry out the ceremonies; they recite the formulae, they chant the hymns, adorn the statue; but the operations of the sacrifice do not devolve upon them. Professional butchers are essential (kasains) to slaughter the numberless buffaloes which for five days running make bloody this barbarous chapel. The peasant class also plays its role, two jyapus (cultivators) disguised one as Bhairava, the other as a Bhairavi, receive the unanimous homage of the assiduous Ghurkhas and Nevars and drink the warm blood itself which trickles down the quivering cups. One can see them, led by their devoted gluttony, or by their exhumerance filling themselves expanding swelling finally bursting into hiccoughs and rejecting a reddish vomiting which the faithful fight over with avidity as the remains of the meals of the gods. After five days of killing an orgy, the statue returns to its sanctuary at Nayokot and the spirit of the goddess is unchined unrelenting against the infidels who have refused her offerings. They will succumb to the "aoul" the fatal fever which starts

haunting the low and sunken grounds from the very hour when the rites of Devi-Ghat are completed.

The 'Neta Devi-Yatra' of Kathmandu, repeats but on a smaller scale the same scenes of horror and disgust. It is celebrated at night, in front of the temple of Neta-Devi, on the 14th of Vaisaka sudi. The jyapus alone carry out the functions of priests and sacrificers; twelve among them disguised as divinities are entrusted with drinking the blood. Every twelve years the festival is celebrated by exception during the day.

Lastly the town of Sankho honours on the 3rd of Vaisakha badi, another form of Devi, common to the Buddhists, and the Sivaits, Vajrayogini, who has her temple on mount Manichur. The statue of the goddess is taken out in procession in a tabernacle (khat).

The great festival in the month of Jyaistha (May-June), the Sithi-Yatra "The festival of the stone-throwing" is in course of disappearing. In dates back like so many institutions, to Guna Kama deva the Thakuri. Skanda, the son of Shiva appeared to him one night and asked him to gather all the boys of Kathmandu, the new capital near a spot consecrated to Kali Kankeshwari, on the banks of the Bisnhumati, between the town of Swayambunath; he would thus avoid all threats of revolt and further, he would make sure of the defeat of his enemies. The young god added that his august parents had taught him since childhood to throw stones during the six first days of Jyaistha. Guna Kama understood the advice. He regularly summoned his subjects on the 6th of Jyaistha sudi, on the banks of the river, at the prescribed spot. The people would divide in two camps and would fight with stones the prisoners of the two sides were offered in sacrifice. They were only allowed to redeem themselves at a late period. Lastly, half a century ago the English Resident M. Colvin who assisted to this specticle was struck and wounded with a stone; Jang Bahadur grasped the opportunity to abolish what remained of the feast. The little children only continued to bombard themselves with pebbles on the day of the Sithi-Yatra.

In Shrawana (July-August) when the torrential rains drive the snakes out of their holes and make them more than ever dreadful, Nepal, like India celebrates the festival of the snakes (Nagapanchami) on the 5th badi. The local exegesis seems to connect this feast to the memory of a great struggle between Garuda and the Nagas; the statue of Garuda at Changu-Narayan still perspires regularly on the anniversary of so severe a struggle. The priests wipe off this perspiration with a handkerchief which is sent to the king. A thread of this cloth, soaked in water, suffices to change it into an infallible remedy against the bites of reptiles. The rite properly (strictly)

speaking is celebrated on a confluent; it is a Nevar who officiates. After a morning ablution surrounded with ceremonies he deposits on a plate of rice some vermilion, milk, water flour of rice soaked in water, flowers, melted butter (ghee), spice, sandal wood incense kindles the incense and chants a benediction to the Naga-rajas to request them to bless the crops.

The 14th badi, the Nevars children take out for a ride through the streets, a good natured looking man in straw, baptized Ghanta Karna, in memory of a Raczeshas who was expelled from Nepal, after having beaten the dummy each one in turn, they burn it in the evening.

The month of Bhadrapada (August-September) opens with the feast of the Cows (Gai-Jatras). The lst badi, a procession of masks wearing all a cow's head with wreaths of grass around it, go past in the streets, singing and dancing; each Nevar family who has suffered a death in the course of the year is supposed to represent itself by a mask; behind these odd looking figurants is dragged an uncouth looking picture (or image) of a cow and a kumari closes the procession. On the following day the same procession begins again, but the tiger replaces the cow; it is the "Vijaghra-Yatra".

From the 6th Bhadrapada badi to the 10th Sudi, the Buddhists of Patan visit successively all the monasteries of the town and bring their varied offerings to all the chapels. Every day, there forms a procession of banras carrying small trees made of wax with flowers of white paper; on the occasion of these visits the viharas exhibit their paintings, images of gods, of saints of Buddhas of Bodhisattvas religious or legendary scenes and also curiosities held to be sacred; such as the frying-pan where Vikramajit had himself cooked; such as again the rice grains "pre-historical" preserved at the Pinta-vihara and which are as large as nutmegs.

On the 8th badi the Hindus celebrate the birth of Krishna (krisnha-janmastami). It is one of the two feasts (with the Dasain) where the game is officially authorized; and even this permission is very limited. The amateur of games can only indulge in their passions on a determined spot at the ghat of the Bagmati, in front of Thapathali, near the bridge which connects Kathmandu and Patan.

The procession of the Banras (Banra-Yatra) is not strictly speaking a religious feast since it does not entail special ceremonies in honour of a divinity, but it is a pious institution which must be repeated at least twice a year, in Shrawana, on the 8th badi and in Bhadrapada, on the 13th badi, but it can be renewed at all times if funds permit to meet expenses. The feast consists essentially in a distribution of money and food to the Banras and recalls the time when the residents

of the Viharas, in real Bhikhsus would live from alms. If it is a private individual who offers the Yatra, he summons by individual invitations the Banras of the town or even of the whole valley to a "Samyaksam-bhojana" (food for the body) the expense may be very heavy, because the number of assistants often number about ten thousand. Besides, the feast entai s amusements, illuminations; the king must assist to it or have himself represented and this is again an honour which costs, because a silver throne must be offered him, a parasol and set of kitchen utensils. Facing the house of the donor is erected a wooden platform with an enclosure open on the road, the whole is adorned with tapestry and profusely illuminated. The mitre of Amitabha is brought from Swayambunath which the Vajracharyas come and honour. Then the procession begins; proviously to this a covered path is prepared all along the houses which the cortege of the Banras has to follow, this covered path is separated from the pavement by a wooden fence and which becomes a foot bridge at each crossing of roads. The women of the Buddhists who wish to associate themselves to the feast come beforehand in full-dress, with flowers pinned to their hair, and take up their position on the road through which the procession passes, with baskets filled with victuals, each Banra of the procession receives on his passage, fruits, grains or money. The baskets when once empty it devolves on the donor to re-fill them again. Here and there, groups aged men or young men respectfully pour water on the feet of the Banras. The walls are adorned with paintings, a committee of Banras first of all inspects the decency of the arrangements. At night the illuminations light up the whole path. Lastly on the following day the mitre escorted by choirs of young girls, solemnly returns to Swayambunath.

The month of Bhadrapada ends up in the orgies of the 'Indra-Jatra'. It is at Kathmandu that it is most brilliantly held. Indra is the patron of the town and the Gurkhas love to recall the memories which feast awaken. It is again Guna Kama the founder of Kathmandu who is recognized as the creator of the Indra-Jatra. The feast lasts eight days from the 11th Bhadrapada sudi to the 4th Ashwina badi. The day spent in visiting temples and in feasting; in the evening the houses are illuminated; the dancers of the caste gather before the palace disguised as women demons animals and dance to a late hour; the crowd flock together to assist to this spectacle mixed with comedies and buffooneries. The dancers receive from the Government an indemnity rather derisory. All over the town the images of Indra are seen, with outstretched arms, marked on the forehead, hands and feet with religious signs (tilakas); the Capuchins of the XVIIIth century thought they could recognize in them a disguise (naturally Manichean) of Christ on the cross. These images erected on trestles or under provisional shelters are consecrated to the memory of defunct ancestors and they are invoked on this title; strictly speeking the procession starts from the temple of Indra, on the

Indra-Than, at western extremity of the valley and it proceeds to the temple of Bala-Kumari, in the town of Thimi (between Kathmandu and Bhatgaon) visiting a great number of sanctuaries on its journey.

Another procession attached to the feast of Indra in the XVIIIth century has eventualey become one with it. Towards 1750, a young girl of a Banra family declared in a fit of possession that she was kumari, in person. King Jaya Prakasha Malla who was informed would not be convinced; he banished the child and its family for imposture. On the evening of the condemnation, the queen is in the throes of the same fit as the child, she begins shouting that the spirit of kumari is possessing her. Jaya Prakasha, terrified hastens to recall the little exile, solicits her forgiveness. In order to wash his guilt he instituted a procession; a chariot in the shape of a pagoda was constructed with three stories and in the lower niche, the kumari would receive the homage of her worshippers, near her, on the platform of the chariot, priests and a general who held the royal sabre would stand. The king in person sitting on his throne would wait for her at the gate of the palace to wish her and to offer her his offering. The ceremony was renewed the following years. In 1768, the day on which the procession was to go past in front of the palace (the fourteenth day sudi, which is the Ananta-chaturdaci) the king of the Gurkhas Prithivi Narayan, took advantage of the confusion to penetrate into the town by night helped by the betrayal of the Brahmans, the people and the soldiers all dulled by drunkeness did not even attempt to resist. Jaya Prakasha had hardly time to escape and fly towards Bhatgaon.

Prithivi Narayan sat on the throne erected at the entrance of the Durbar, wished the Kumari, received her homage (prasada) and gave orders for the feast to resume. Even to-day on the evening of the Ananta-chaturdaci a great mast is erected on the square of the Durbar on which (mast) is suspended an oilflame decorated with religious emblems; an artillery salute pays respect to the flag, which its hoisted and commemorates the precise hour of the Ghurkhas occupation of Kathmandu.

The "Dasain" is not less popular in Nepal than it is in Bengal, where it carries the name of Durga Puja; it is also called "Dasharha" the Ten-days or Navaratri, the Nine Nights. It lasts, in fact, from the 1st to the 10th Aswhina (September-October), sudi. It takes place at the time when they begin to reap the transplanted rice in Nepal and thus takes the character of an agrarian feast. On the first day the Brahmans sow barley on a clean pot and water it with consecrated water; on the tenth day uproot the young shoot and put them together in bouquets which the faigthful pay for in various

gifts. It is then only that they crop all over the valley. The 'Dasain' however celebrates in principle a warlike exploit of the victory of Durga over the formidable foe, the demon Mahaisa (Asura). So then it is at the same time a military feast; on the seventh day the king escorted by the prime minister and high officials, assist to a grand parade of the garrison on the Tundikhel, the cannonade and volley of musketry, alternate uninterruptedly. The 9th, each regiment offers sacrifices to its flag adorned on the occasion with flowers and banderoles (streamers); Bulls with their horns daubed and with garlands around their necks, are brought before the flag and decapitated with a stroke of the Khukuri. The children of the troop in order to exercise themselves attempt the same thing on he-goats. Each officer is vain enough to offer at least one bull, without prejudice to the victims he sacrifices in his home. In the barracks of kot in the neighbourhood of the palace the king and the generals usually gather to relish the carnage, to the sound of shots and music; one after another, one hundred to one hundred and fifty bulls are slayed, without time being allowed for the removal of the corpses. The "Dasain" is further the beginning of the administrative and domestic year. The yearly distribution of employments is definitely stopped on the first day of their gratifications. At the end of the tenth holiday, the king gives a great reception (darbar) and the officials maintained in their employments or the new ones proceed to pay their homages together with their offerings to their respective chiefs. The tribunals are empty during the whole of the Dasain; and the prisoners are transferred outside the premises.

The "Swayambhu-mela' is exclusively a Buddhistic festival which celebrates at the full Moon of Ashwina; it marks the close of the rainy season; the mattings which shelter the bell turrets of the chaityas are removed and parasols erected on the ancient monuments of Ashoka in Patan.

The Diwali, (Dipawali) is an official festival and at the same time a period of popular rejoicings. It lasts five days in the month of Kartika (October-November) sudi. It recalls the victory of Vishnu on the demon Naraka and his victorious entry in the conquered town. The houses are adorned with flags and beautifully illuminated; the spouse of Vishnu Laksmi goddess of fortune, precedes over his rejoicings. The first day garlands of flowers are hung round the necks of dogs and a worship is given them. The pariahs of Nepal by a humiliating relaxation benefit by this exceptional good-will and spend this day without suffering affronts. On the second day (vrisabha-puja), it is the turn of the bulls and the cows which receive the same honour. On the third day, each one makes an inventory of his cash-account and worships Laksmi. On the fourth day each chief of house-

hold worships as divinities the persons of his family and house and offers them a feast. On the fifth day is the 'feast of brothers' (bhai-puja), the sister pays a visit to the brother, places a sign of respect (tika) on his forehead, a garland round his neck, washes his feet and offers him kindnesses; in return she receives a small present. But it is sport especially which makes the Diwali popular in Nepal; the Government fixes a variable period, usually of one week, during which time sport ceases to be a prohibition; every one is free to play, whenever and wherever he chooses, in his own house as well as in the road. The game played without security is disallowed; the players are compelled to deposit their share the game is played. This precaution has been deemed necessary to impose a restraint to the allurings of an irresistible passion; it is rumoured on this subject strange stories such for instance that of the player who from loss ends up cutting off his left hand enveloping it in a cloth summoning his adversary to hold the stake or return the money won.

During the whole of the duration of the month of Kartika, the most zealous devotees take up their abode in the temple of Pashupati and take only, so they say, for nourishment, the water poured in lustration over the linga. On the evening of the full moon at the close of the month the temple is illuminated; a great feast is held within its premises and on the morrow a joyous procession brings away to their homes, the heroines of this long abstinence.

On the 4th of the month of Magha (January-February) badi, the day is consecrated to Ganesha; the day of abstinence is naturally followed by a night of feasting.

The 5th sudi bears the name of Basanta-panchami, in memory of the time it showed the beginning of spring; it is more commonly called the Sri-panchami, in spite of the fact that the day is consecrated to Saraswati. On the morrow the people gather on a plank with the books, copy-books, inkstands and kalams of the house they are sprinkled over with flowers all white and the people address a worship to Saraswati (puja). The inkstand is not used the whole day, in cases of urgent necessity the people write with chalk or charcoal.

The month of Magha closes up with a great procession in honour of the brave bathers who continued in spite of the cold to dip in the morning holy waters of the Bagmati. A procession goes and takes them from the ghat, they are carried on stretchers to the temples with lamps on their chests, arms and knees, their eyes covers with spectacles to protect them from the sparks other bathers follow who carry or their heads earthen pots filled with water and perforated with tiny punctures, the spectators gather the drops that ooze out and wet their foreheads with them.

The Shiva-Ratri which is celebrated on the night of the new Moon of Falguna (February-March) is considered by the followers of Shiva as the most impor-

tant of all the feasts of Shiva. The devotees of Shiva visit the most reputed lingas on this occasion; the notoriety of Pashupati, draws in Nepal far-distant worshippers, some of them even come from the most southern regions of India, the admitance into the country by the route of Shiva-garhi is then allowed without formalities or duties. The road is covered with exalted yogis, quackish fakeers and naive devotees attached to their sides the eternal procession of cheats and dupes. The Nevars, for their part, prepare themselves for the feast by a circular visit around the valley, in sixty four stages; the 'catuh-sasti yatra'. During the whole day of the Shiva-ratri, Pashupati is surrounded with a swarming multitude, keen on worshipping the four-faced linga, on spreading on it the refreshing leaves of the bilva to calm the the painful erection of the generating god and on bathing in the Bagmati. The king himself does not fail to visit the place. In the afternoon, surrounded by the high 'personnel' of the state, he holds a review of the manoeuvring grounds of Kathmandu.

The 'holi' (full moon of Falguna) is the real feast of spring the Brahmans by a whimsical invention, have connected it with the worship of Krishna but the people are content in celebrating the carnival; each one pretends to joyfully bury the dying year, the symbolic corpse of which hangs on the gate of the palace; at evening time the many-coloured tatters which represented by gone days are thrown to the ground and heaped up in a large brazier (furnace). Even the confetti are not wanting to the festival; each one lays hold of a sack (or bag) of red powder, and it is a mettle of him who can bombard best the passer by either by handfulls of the stuff or by means of a long tube.

The religious year which opens with the yatra of the small 'Matsyendra Natha' of Patan closes with the yatra of the 'small', very much different to the larger one, it is not red but white; it is not from of Padmapani, but of Somantabhadra. Its origin dates back to the period of Yakcze Malla (towards the middle of the XVth century). Potters who were in search of clay brought to light a statue which dated from the reign of Guna Kama deva and which was none other than Sanu Matsyendra Nath. The king had repaired and erected a temple to it. In the XVIIth century, Pratapa Malla established in his honour a 'ratha-yatra' which has lasted. It lasts excluding incidents for four days, from the 8th to the 11th Chaitra, Sudi. The Nevars alone celebrate it; but the 9th is day of universal, because the Gurkhas celebrate on that date the Hindu festival in honour of Rama (Rama-navami).

(Contd.)

FOOT NOTES

1. This is at least the figure procured from several recensions. Others give fifteen or even twenty–five, key, Chawannes, Bull Ec. Franc. Extr. Or., 1903–420 sqq.

2. See the photograph, 1, 173

3. The Tibetans, who frequent particularly the chaitya of Buddhanath and who consider it as their national temple in Nepal, relate with another tale, the origin of the monument. A tear of pity came out from the eye of Avolokitecvara, and gave birth in heaven to a divine virgin. But the young girl allowed herself to be tempted by stealing the flowers in paradise; punished with forfeiture, she went and took birth on earth, in Nepal, in a family of swineherds. Having grown big, she was married; she began to rear geese, became rich at this trade and decided to consecrate her fortune in building a chaitya. She went to interview the king and asked him as much land as a skin (hide) would cover (Taurino quantum posset circumdare tergo, "Eneide", I, 368). The king agreed. She then took a hide, sliced it in thin strips and made use of them to encircle a considerable surface. The anxious ministers pressed on the king to intervene; but respectful of his given word, he allowed things to proceed. The foundress died before the completion of her work; but her sons were able to terminate the construction; they deposited in the interior of the stupa a bushel of relics of Buddha kacyapa. As a recompense, they were born later in Tibet, one of them was Thon–mi Sambhota, who composed the Tibetan alphabet another was Cantaraksita, the first abbot of Tibet. The elephant who had carried the materials, furious that no reward had been requested for him was determined on revenging himself; he became king Glan darma, the fanatical adversary of Buddhism. But the last of

the three sons obtained on the other hand the pleasure of becoming the murderer of Glan darma (Waddell, Proceed, As. Soc. Bengal, 1892, p. 186–189). All this account is based on a series of popular etymologies. Another Tibetan legend current in Nepal considers king Mana deva as the incarnation of a Tibetan Lama named Khasa; hence the origin of the name Khasa-chaitya often applied to the temple of Buddhanath.

4. See the photograph 1, 231.

5. See the photograph 1, 373.

6. See buhler, "Wien Zeits Kunde des Morg", X, 138 sqq. Edifices of a similar style are also represented on the ancient coins of the Moumbaras, but they have only one roof. However, Mr. Vincient Smith has been in the hands of M. Rodgers a bronze coin of the Udumbaras which showed a two storied construction (J. As. Soc. Beng., 1897, p. 9).

7. See the photographs, 1, 195 and 287. It is particularly interesting to compare these photographs with the temple of Mahabodhi, unfortunately altered by a mass of so called restorations. Key, Cunningham, "Mahabodhi", London 1892, specially the plate XVI.

8. Father Ginseppe had already been struck by it: "I think that if the Europeans ever went to Nepal they could take example on these little temples, principally on two that are in the great court of Lalit Patan, facing the king's palace" Rech Asiat, II 352.

9. Fergusson, History of Indian and Eastern architecture, London, 1876, p. 305.

9. On this "diabolical operation" still in usage among the modern lamas, See Huc, "Souvenirs of a voyage in Tartary, Tibet and China". Paris, 1850, I, p. 30759.

10. "Relazione"...of Father Cassien in the "Rivista Geographica Italiana", 1901, p. 621. The description which is given by Father Cassien does not only interest Nepal and her religious feasts, it mentions or rather brings a precious document to the history of the Indian theatre, it particularly illustrates the still doubtful question of the scenery.

11. Without entering in the complications of the Hindu calendar, it is essential to point out here, that the year in it, is divided into twelve months and each month into two fortnights corresponding respectively to the waxing phase of the Moon, "badi", from the full moon to the new moon. The month begins, according to the diversity or

the local usages either at the full moon or at the new moon in Nepal; it actually begins at the full moon.

12. It is undoubtedly the temple of Bungamati which is described in this passage of the "Notice" of father Ginseppe. "One finds to the west of Lalit Patan at a distance of three miles, a castle named "Banga" which confines a magnificient temple. No missionary has ever entered this castle. Those who are entrusted to look after it have such a scrupulous veneration for the temple that it is forbidden for any one to enter thither with his shoes on his feet; and the missionaries did not wish to extend this mark of respect to the false divinities which are worshipped in the temple. But during my sojourn in Nepal, this castle being in the possession of the inhabitants of Gurkha the commander of the castle and the two forts which border the path, friend of the missionaries, requested me to call over to his place as he was in need of some medicine...the guards dared not compel me to remove my shoes.... he called me in the veranda situated in the interior of the great compound which faces the temple, thither they had gathered the riches the temple. It was due to this incident that I gained the opportunity of seeing the temple; I then crossed the great court which was in front it is entirely paved with almost blue marble but intermingled with large flowers of bronze artistically set. The splendour of this pavement surprised me and I do not believe that it has its equal in Europe. "Rech Asiat., 11, 353 sq.

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'प्राचीन नेपाल'का निमित्त प्राग्-इतिहास तथा पुरातत्व, लिपिविज्ञान, हस्तलिखित ग्रन्थ, मुद्राशास्त्र, अभिलेख, संग्रहालय तथा ललितकलासंग सम्बन्धित मौलिक रचनाको माग गरिन्छ ।

रचना संक्षिप्त तर प्रामाणिक हुनुका साथै अद्यापि अप्रकाशित हुनु पर्दछ । तर कुनै प्रकाशित विषयका सम्बन्धमा नयाँ सिद्धान्त र प्रमाण प्रस्तुत गरिएको भए तिनको स्वागत गरिने छ ।

रचनासंग सम्बन्धित चित्रहरू पठाउन सकिने छ । रचना पृष्ठको अग्रभागमा मात्र लेखिएको हुनु पर्नेछ । प्रकाशित लेखहरूमा व्यक्त गरिएको भावना वा मत सम्बन्धित लेखकको हो ।

महानिर्देशक
पुरातत्व विभाग
रामशाहपथ
काठमाडौं, नेपाल

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